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# THE *Art Digest*



*Girl With Bananas* by Doris Rosenthal Page 9

March 1, 1941

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THE NEWS AND OPINION OF THE ART WORLD

# BABCOCK GALLERIES

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### But for the Grace of God—

THE OTHER DAY I was invited to act as one of numerous sponsors for a benefit art show to relieve human misery—and, because I knew this was no political, pseudo-intellectual racket, I was more than proud to serve. It is "Aid for China," an exhibition and sale of contemporary American art for Chinese War Orphans to be held under the auspices of the China Aid Council at the Ritz Tower Hotel, New York, from March 12th to the 26th. Paintings and sculpture by 200 leading American artists will be sold at the unusually low price of \$100 each, of which \$50 will go direct to the orphans and \$50 to the artist. They tell me that each sale will net enough to feed fifty of these children for a month.

Magda F. Pach is chairman of the exhibition committee, which comprises artists from both the right and the left, all united in a common cause of unselfish charity. Beneficiaries of the sale will be young victims of this oldest of our undeclared wars, who have been collected into groups of 100 in orphanages, nicknamed "warphanages," under the supervision of Madame Chiang Kai-shek and Madame Sun Yat-sen.

Judging from the imposing list of co-operating artists, this is an opportunity for the art lover to serve both humanity and himself—most of these paintings and sculptures are more than bargains at the price, and that price includes a contribution to the most appealing of all charities, a child in trouble. The idea should become a national movement.

### They Didn't Have a Chance

IT LOOKS very much as if I owe an apology to Lionel Reiss and probably many other artists who took at face value the bait the new newspaper *PM* dangled so enticingly before their eyes last spring—when it held its heavily publicized competition at the Modern Museum as part of an alleged search for "contemporary Homers." Judged on the basis of what I have seen in *PM*, the results of that contest, I feel, produced merely a few more run-of-the-mill cartoons, and so I wrote: "The newspaper *PM* proved that contemporary American artists cannot work from assignment."

Now I find that the artists were not at fault. You can't accuse an artist of failing, when he didn't even have a chance to try. Writes Mr. Reiss:

"I would like to know how you arrived at your conclusion. As winner of the popular vote in that contest and also recipient of one of the jury prizes, I have yet to hear from the editors of *PM* assigning me to some job of pictorial reporting. Almost a year has sailed by and the editors seem to have forgotten this competition and exhibition.

"Had the editors of *PM* assigned the winners of this competition to special jobs and had the artists proven themselves not entirely equal to the task, your contention might have some ground in logic.

"The idea behind the *PM* competition was excellent, but the motive seems to have been nothing more than a publicity stunt to launch the newspaper. I maintain that the contemporary American artist could, if properly directed, prove himself able to report pictorially any event of the day.

"Ralph Ingersoll, editor of *PM*, recently visited embattled

England. Speaking for myself as well as some of the other prize winners, we would have relished the opportunity to have gone along to bring home pictorial stories made by the human spirit instead of the cold camera eye."

Mr. Reiss' prize winning effort was reproduced in the May 15 issue of *THE ART DIGEST*, and an excellent piece of work it was. However, some proof of my accusation—and perhaps the real motivation behind it—remains in the dismal failure of those artists who were commissioned by *Life* to paint historic American moments. They, at least, had the chance.

### Sometimes We Wonder

SURREALISM has turned commercial and thus is dead, so says Corrado Cagli, young Italian-born artist who held an exhibition at the San Francisco Museum before joining Uncle Sam's draft army. "Surrealism, just like abstraction and cubism, is a thing of the past, with the chief exponents men well into middle age," he told the *San Francisco News*. Neo-Romanticism, he claimed, is the coming thing.

Maybe Mr. Cagli is right, but before we rush to write finis to the passing chapter of surrealism let us render due respect to its chief contribution: imagination. Definitely wacky, practiced mostly by the third sex, surrealism yet furnished refreshing surcease from the endless miles of stilted still lifes, interior landscapes and bloodless portraits. The surrealists, at least, brought imagination into full play and from the point of view of subject matter contributed a refreshing note of escape from a world so sane that it has practically committed suicide. Maybe they were the voice of their age.


Despite their wanderings from the sacred precincts of recognized sanity, the surrealists were, and are, not cases for anybody's psychopathic ward. Rather, they are perhaps the keenest business men among contemporary artists. A surrealist bathtub may have thrown Dali through Bonwit Teller's window, but Dali told it how and when. Most of the surrealist painters are just competent academic craftsmen who have avoided their proper niche through exaggerated subject matter. A clock sitting normally on a sensible table is academic; but a clock keeping perfect time while it drips from the table's edge is surrealist. Some of us like our time to drip.

### Speaking of Disney

WHENEVER I tire of looking upon man as a noble animal, I buy a copy of *The Daily Worker*, mainly to renew my suspicion of just how low educated moronity can drop. Ordinarily, I spare my readers any comments about my mental slumming, but when the Feb. 17 issue contained a vicious, slanderous attack on Walt Disney, I felt compelled to speak for the defense.

Disney is a friendly, democratic fellow, but according to the *Worker*, his "hail fellow well met" attitude is a phony designed to subjugate his workers and make them actually contented with good wages and pleasant working conditions. Also we learn that Disney is not original, but "pins" all his story ideas on "established" characters; that his new million-dollar studio is a flu trap and bad for an artist's eyesight; also that "Disney's ego-mania" serves his nefarious designs "as a boss." Proclaims the *Worker*: "It's time for the Disney myth to be blasted to eternity."

All of which is just so much slippery drivel. I have yet to meet a Disney artist who doesn't regard Walt as "one swell guy" to work for and with. They all praise the new studio for comfort and utilitarian perfection, and they are not backward about voicing their admiration for this brilliant, hard-working man who took \$600 and a Hollywood garage and built one creative idea into an industry that gives employment to 1,200 artists and enjoyment to the world. We might add that Disney Productions, Inc., was founded on one established character—Mickey Mouse, established by Disney.



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## THE READERS COMMENT

### It Wasn't Maternity

SIR: I want to thank you for the reproduction of *Eve* in your last issue. In spite of the fact that a work of art should not be explained, may I venture to clarify the true status of *Eve*. She was completed several years ago and has nothing to do with maternity. Her title until recently was *Die Suenderin*, a title difficult to interpret from German into English, but coming near to *The Seductress* or *Female Sinner*. The girl was well received but innumerable questions were asked regarding her title. In order to avoid constant explanations I baptized her this winter *Eve*, only to run into conflict with the art critic.

Would you advise me to give her back her maiden name? Would this make her "better thought through" in your opinion?

—WILLIAM EHRLICH, Buffalo.

Ed.: Let's leave it up to *Eve*.

### There Goes the Budget

SIR: Our trial subscription to your excellent magazine expired with the Feb. 1 issue. Had intended to let subscription lapse for lack of lucre. But after reading ex-Navy Man Earl Crawford's letter on Paul Cadmus (whom we think should be spanked) and the Editor's comment on same, said we: "To hell with the budget." So please find enclosed enough of what it takes for a year's renewal. Also, we enjoyed p'nch-hitter H. Allen Smith.

—ROBERT ZAVA, Laguna Beach, Cal.

### Would Analyze Manna

SIR: Your reports on the year-end sales activities in art are most interesting. However, the thing that gets me is the *why* for the simultaneous appearance of this delectable manna over wide-spread sections of the country. Most of 1940 was poor with a slight improvement during October. And then came that surprising December when the Chicago Galleries Association sold 23 oil paintings. I believe the other galleries in Chicago had the same heartening experience. Mr. Barrie's analysis is good medicine for any sick business, but doesn't explain these remarkable impulses. Perhaps the wise men at Fogg have the answer.

In Mr. Barrie's "over-the-mantle-painting" I sense another characteristic peculiar to this mass urge. The Chicago score is about four to one for "over-mantle" versus the "over-couch-etcetera" painting.

—HARRY L. ENGLE, Director, Chicago Galleries Ass'n.

### A Supplementary Textbook

SIR: Since 1929, THE ART DIGEST has proved a significant asset to the work covered in the art appreciation and art history courses in my department here at Purdue. I have been delighted with the last four issues. The cover design and the format are such an improvement.

—LAURENTZA SCHANTZ-HANSEN,  
Head of Applied Design Dept.,  
Purdue, Indiana.

### Brooklyn Is New York

SIR: Since the Borough of Brooklyn has been for many years incorporated into the City of New York, it seems to me somewhat misleading that the exhibitions at the Brooklyn Museum should be included under your general calendar of current exhibitions instead of that of exhibitions in New York City. The Museum would be greatly obliged if it were included among its fellow New Yorkers.

—THEODORE D. STARR, JR.,  
Editor, Brooklyn Museum.

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

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The Art Digest

Peyton Boswell, Jr., Editor  
Joseph Luyber, Adv. Manager

Paul Bird, Associate Editor  
Frank Caspers, Associate Editor

George Sciacca, Adv. Assistant  
Esther Jethro, Circulation



Fayum Portrait of Young Lady, 4th Century. Lent by Dr. W. R. Valentiner



Head of St. Theodore. Fragment of Coptic Hanging. Lent by Fogg Museum

## Brooklyn Museum Stages Trail-Blazing Exhibition of Coptic Art

THOUGH it has long been an influence on modern painting, the ancient Coptic art of Egypt that developed during the first millennium after Christ is one of the most neglected art periods in history. When the Brooklyn Museum set out to assemble its present large exhibition devoted exclusively to this era, it discovered that apparently no previous important Coptic show has ever been held—here or in Europe.

John D. Cooney, Brooklyn's curator of Egyptology, assisted by Elizabeth Riefstahl, librarian of the museum's Wilbour Collection, spent many months breaking ground in this field, arranging loans of precious textiles and sculptures and paintings, re-mounting much of the material, and eventually assembling a comprehensive Coptic show. On view until March 9, the exhibition is now acknowledged to be one of the brilliant public and scholarly services performed recently by an American museum.

Coptic art is a dark age in art history. There are no Coptic "authorities," precious little Coptic archeology. But there does exist a Coptic art, which, for one good quality that rises head and shoulder above all the poorer characteristics of this art, places it, if only by the slenderest margin, as a great world achievement. Coptic art has vigor.

Often poor in craftsmanship, never

profound in statement, wedded to little more than a decorative urge, the art of the Coptics is packed with a wallop of forthrightness, of intensity and conviction. It is more masculine than any of the other Mediterranean arts and masculine in the right way: sombre and rich.

No attempt has been made to untangle the chaos of Coptic dates in the Brooklyn show and provenance is blanketed by the statement that all of the 271 exhibits were originally from Egypt. Sculptures and textiles predominate, the latter coming from such notable collections as the Cooper Union Museum and the Walters Art Gallery. The paintings are few in number but include top-notch examples of the Fayum encaustic and tempera funereal portraits. Pottery,

bronzes, jewelry and other minor arts are included. The catalogue accompanying the show (which for clarity's sake is entitled "The Art of Egypt from the 1st to the 10th century, A.D.") is a major publication profusely illustrated and containing essays by Mr. Cooney and Miss Riefstahl.

Among the most interesting of the Fayum portraits is a tempera painting of a young girl lent by Dr. W. R. Valentiner. Dated 4th century, this utterly modern painting has a sharp life-like quality imparted by the subtly animated design, the candidly, girlish attitude of the sitter. A Fayum portrait from the Museum's own collection, which is dated earlier and shows traces of the Greek style, is highly particularized, expressive of a sensitive, questioning young man.

Most of the sculptures in the show are two dimensional reliefs, though several pieces in full round are surprisingly effective. Among these are the museum's own rare bronze of *Hercules*, which is Greek in influence; a basalt bust from the New York Historical Society, more Roman in style; and a Grecoesque portrait of *Lady Demetris*, owned by Brooklyn. Of prime interest among the many reliefs is the crisp, racy carved frieze lent by the Pennsylvania University Museum.

Coptic art was compounded of many

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*Daniel in the Lions' Den: IVORY PYXIS, COPTIC, 6TH CENTURY*

influences. The lingering conventionalities of age-old Egyptian art, the Hellenistic style brought to Alexandria in its intellectual heyday and the Roman style all fused momentarily to produce the Coptic style.

This fusion is oftentimes most complete in the textiles and tapestries. These woven designs retain luminous and pristine color that is used with a rare decorative taste and restraint. The blacks are velvety, shining blacks as if dyed yesterday. A fragment (most of the Coptic textiles are now in this stage) of a textile decorated with a pomegranate tree design is one of the finest existing examples of weaving, comparable to

products from the old Flemish looms.

The Coptic weavers cared little about form following function. Their repertory of designs was small and these were repeated ad infinitum—the grape vine, the horse-and-rider, the garland and other basic motifs—woven into deep-toned colors with emphasis always upon an assertive arabesque.

Concentrating some of the finest remains of Coptic art into one excellently installed exhibition, the Brooklyn show throws new light on an ancient art and will do much to stimulate further research on the subject. It will, also, obliquely, stimulate and perhaps skyrocket the market for Coptic work.

*Basalt Bust of Man: EGYPTO-ROMAN, 1ST CENTURY*



## Rood Loves Wood

WHEN John Rood is asked why he prefers to execute his sculpture in wood, he sometimes answers—as he did in his recent monograph: "I love the stuff!" His absorption with his material is evident in each of the 24 exhibits that will be on view at the Georgette Passedoit Gallery from March 3 to the 15th. Whether the work is in ebony, mahogany, walnut or oak, the wood itself—its grain and texture—are utilized to the full.

Some of the exhibits, *Horse's Head*, for instance, is in a decorative category and its surface is smooth and polished as were most of the pieces in Rood's last show. In the newer works, however, the surface is left enriched with tool marks, as in *Monument for a Good Cook* and *Sleeping Pup*. This roughness of surface is especially pronounced in *Big Boss*, in which Rood has tried to express the "physical strength that has made it possible for man to make his life on the earth." It is rough hewn from a chunk of black walnut, the marks of Rood's broad carpenter's chisel left untouched.

An unusual exhibit is *Ascension* in which a robed figure in a reclining position is suspended in air, resting on a small block of wood. In this example, more than in Rood's "Folk Music" series, comprising indigenous rural types, his admiration of Barlach is evident.

## Bust of Unknown Soldier

Margaret French Cresson's imaginary portrait of the Unknown Soldier is being exhibited at the Grand Central Galleries, New York, as something of an "exhibit of the fortnight," enshrined in a room by itself. Proceeds from the sale of the bust will be donated to the American Friends Service Committee.

Like her famous father, Daniel Chester French, in creating his statue of Lincoln for the Lincoln Memorial in Washington, Mrs. Cresson drew on impressions of the spirit to evolve a likeness that would represent a brave and tragic era of American youth. It is a deeply felt sculpture by a highly sensitive and intelligent artist.

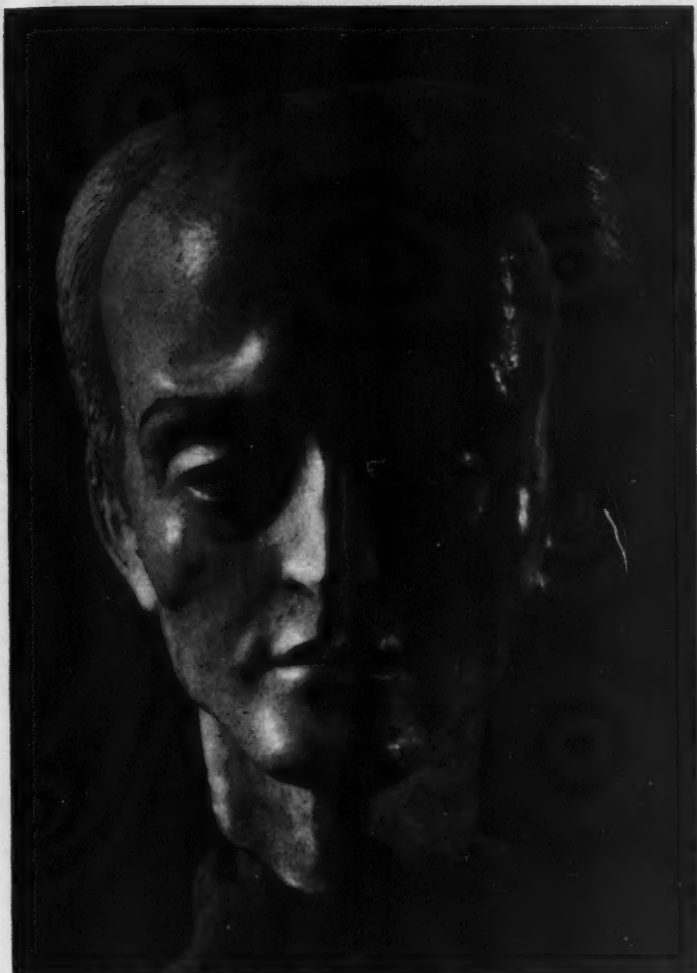
## Milles Show Coming

The most comprehensive exhibition of sculpture by Carl Milles ever held in New York will open at the Orrefors Galleries on March 10 for a period of five weeks. This is one of a series of Milles shows which started at the Baltimore Museum and was later shown at the Boston Institute of Modern Art. After its stay at the Orrefors Gallery the assemblage will be moved to the Art Institute of Chicago for the summer.

About thirty works in stone, wood and bronze, a number of plaster models of fountain projects, and numerous pen sketches comprise the exhibition.

## The Public Likes Hasselriis

The popular prize at the 42nd annual exhibition of the Society of Miniature Painters was voted to Malthe Hasselriis for his portrait entitled "My Wife and Daughters." This is the second time that laymen have nominated Hasselriis for his portrait entitled "My annual took place at the Grand Central Galleries and included 97 exhibits.



*Padraic Colum:* ALFEO FAGGI (Original Plaster, 1919)



*Female Nude:* ALFEO FAGGI (Plaster Relief)

## Albright Gallery Honors the Sensitive Sculpture of Alfeo Faggi

ALFEO FAGGI, generally ranked in the top flight of living American sculptors and especially known for his deeply felt religious subjects and sensitively realized portraits, is being accorded a large-scale exhibition at the Albright Art Gallery, Buffalo, until March 26. The exhibition, selected from Faggi's long span of creativity by the Albright officials and made possible by the artist's friend, William Dwight Darrow, comprises 37 sculptures and 50 drawings which illustrate every phase of a life that began in Italy 56 years ago and in late years has taken on the complexion of reclusion in Woodstock.

Milestones in Faggi's life are his arrival in America from Florence, Italy, in 1913, to escape the stifling influence of the "dead great," his first show in America, held in Chicago at the Henry Reinhardt Galleries in 1914; his introduction to New York at the Bourgeois Galleries in 1920; his marriage to Beatrice Butler, an accomplished musician of Chicago, whom he had met in Italy; the birth of his son, now a National Guardsman; his retirement to Woodstock in 1923; and subsequent exhibitions at the Chicago Art Institute in 1927 and at the Ferargil Galleries.

Chicago has been particularly appreciative of Faggi, and it was Mrs. Frank

R. Lillie of that city who gave him his first important commission, to depict the Stations of the Cross for the Church of St. Thomas the Apostle. Three of the plaster models for this series, on view for the first time in the Albright exhibition, reveal a mastery of modelling in closely related planes of relief—a characteristic also of such later reliefs as *Jesus Falls the Third Time* and the *Female Nude*, reproduced.

"A little study of the exhibition," writes Laurie Eglington Kaldis of the museum staff to *THE ART DIGEST*, "shows that Faggi learned well the early lessons of the *Accademia delle Belle Arti* in Florence—witness the head of an unknown artist executed in 1912. A new direction, however, is clear as early as 1911, with the semi-articulated head of his mother. Already at that date Faggi realized that depth of emotion can often be more finely expressed by suggestion rather than in the finished formula of the academy.

"Turning for inspiration to the ancient Egyptians and early Chinese, he learned from them the strength of forms in nature, such as the mountain and the tree trunk, and from his Italian forbears the tactile beauty of surfaces modelled in closely related registers of low relief. Like them, he has tried to

create out of the indeterminate mass, forms which respond to the rhythm of life."

Faggi's search for form and expression is clearly realized in such works of his middle years as *Mother and Babe*, *Eve* and *Giannino*. The same sensitive touch is characteristic of his portraits of *Robert Frost*, *Yone Noguchi* and *Padraic Colum*. The artist's undulating, rhythmic command of design is best seen in his seated *Nude* of 1940 (see cover of August 1, 1940, *DIGEST*).

"Perhaps in an endeavor to avoid the pitfalls of the too personal expression," writes Miss Kaldis, "Faggi is returning in recent years to the classical tradition in which he was nurtured—which may be another example of the common urge to complete the circle within the life span. The nude athlete (No. 25), the *Goddess* and the three large nudes executed in brilliant bas-relief thus foreshadow a new phase of Faggi's art for the coming years to unfold."

### Feininger in Retrospect

A retrospective exhibition of paintings and watercolors by Lyonel Feininger will be held jointly at the Buchholz and Willard galleries in New York City, from March 11 to 29.



Hobo Camp: MANUEL TOLEGIAN

## Saroyan, Author, Discusses Tolegian, Artist

THE ART DIGEST herewith presents a noted and versatile American author, William Saroyan, to its readers in a new role—that of art writer. In discussing in particular the art of his fellow Armenian-American, Manuel Tolegian, Saroyan makes some salient observations on art in general. Among other successes, Saroyan is the author of the play, *The Time of Your Life*; the current *Book-of-the-Month Club* selection, *My Name Is Aram*; and the ballet, *The Great American Goof*, now winning critical acclaim in New York. Tolegian is presenting his latest canvases at the Associated American Artists Gallery, New York, from March 3 to 18, in a show that reveals startling growth since he deserted New York, married, and settled in California.

By William Saroyan

Though Manuel Tolegian is a countryman of mine and a native of my home town, Fresno, California, I didn't meet him until 1935, in New York. He was the first American-born Armenian I had ever encountered who spoke his native language as though it were his native language, which to me was a pleasure. This quality—this ease of utterance in Armenian—made me all the more eager to see his paintings. I had a hunch that anyone so American as Tolegian, and yet so deeply Armenian and Old World, would have to do good work. A half hour after we met I saw some of his paintings, and knew my hunch was right. There on the canvas was America—all the objects, all the material things—but there also was Europe, or the Old World, or Armenia, or, if you prefer, Tolegian.

That's all I wanted to know, so we went to an Armenian restaurant on 28th Street and had supper. After supper and three or four drinks of rakki Tolegian brought a harmonica out of a back pocket and began to play. But *what* did he play? He played the wonderful music of Armenia. The harmonica is not

exactly the perfect instrument for the unusual tones and rhythms of the music of the Near East, but Tolegian made the instrument disappear as an instrument and the only thing that remained was the music—but absolutely pure. He had adapted a novelty instrument to the needs of an Old World spirit to keep itself alive, miles from home, in a different world, with different rhythms. Before playing a piece (he played for three hours), he would explain it. Its rhythm, its type, and the meaning of its words. Several years later Tolegian played the harmonica every night backstage for the Arab in *The Time of Your Life*, to the delight of everybody. There is a connection between what he does with the harmonica and what he does with the material he paints.

Tolegian paints America, but in his canvases America emerges with an Old World quietude, a Near Eastern subtlety of color.

I believe Tolegian knows a great deal about color. I think he knows as much about color as anybody painting in America. Otherwise, I don't know how he could get color to do so much, and in Tolegian's work it does plenty.

A number of things distinguish Tolegian's work. For one thing, he has a natural strength which is all over the canvas. It isn't the consequence of a subject matter or style; it's inevitable—a strength notable for its expansiveness and gentility. He could paint a fly on a table and make it sad and related to the matter of human life. You would suspect the fly knew about things, and of course in the painting the fly would.

For another thing, Tolegian has dignity, and again it's all over the canvas, not subject matter or style. He seems to have a great deal of respect for the mere presence of life on earth, without any bogus implications or irony or anything like that. There it is, he says: Space, color, planes, objects and animation. The animation comes from

hoboes in a jungle, cooking supper over an open fire, but you never saw anything with more dignity. Not commentary or contrast or spoofing or social theory—just dignity.

Another quality that distinguishes Tolegian's work is its simultaneous freshness and permanence. These are two which don't often meet. A man has no alternative but to take the material the world provides him, but an artist gives it back larger and finer than it was received. If the world provides a painter with a street to paint and the street is shabby, the great painter will paint the street, and the shabbiness, and then his own greatness.

That is what every man who labors in the field of art gives back to the world. His greatness—or nothing. A good many confused or mediocre but doubtless sincere artists keep giving back to the world only what the world gives them, which the world has too much of to begin with. There is nothing of the sensational in Tolegian's freshness. His sources of material are all contemporary, but the reason his work is permanent is because his action upon the material is timeless, as modern now as it ever was or ever will be.

In any art, in any country, in any period, a man is sure to find it necessary sometimes to work fast, under pressure, and so on, but even then the work's got to stand up. Sometimes a man has to hurry to get hold of money. Sometimes in order to keep pace with the compulsion within himself. And sometimes because to hurry is to take all the time in the world. The painting hurries, and the man with it. I think Tolegian has on occasion painted swiftly for each of the above reasons, but even when he hurried in order to get hold of money, he didn't slip. He just moved faster.

At least once a year for ten years or so Tolegian has driven an old rattletrap car from New York to his people in California, and then, after a visit, back again. He has seen America from every which way. He knows how people work and walk and loaf and play and eat and sleep, and how they look—how they look to one another and how they look at one another.

All of this is America, and he puts it all in his canvases—but warmed with Old World overtones. Even in paint Manuel Tolegian is fluent in his native language—both of them.

### Modern Federation Show

The first annual New York members' showing of the Federation of Modern Painters and Sculptors will open March 9 at the Riverside Museum, continuing until March 23. Each of the several dozen members will be represented by four major works and a black-and-white. The organization, a liberal offshoot from the now somnolent American Artist Congress, has previously exhibited in a body at the New York World's Fair, at Smith College and Yale University.

The coming show will include "diversified styles of modern expression, from closely representational to abstraction, in line with the organization's belief in full freedom of idea and execution."

## Seen in Old Mexico

THE rich earth colors of old Mexico and the leisurely rhythm of life in remote provinces are captured in the deeply understanding canvases that Doris Rosenthal is exhibiting from March 3 to the 22nd at the Midtown Galleries in New York. Single figures and groups, they are painted with a rich feeling for pigment and endowed with an insight that, though penetrating, is objective, completely devoid of preachment.

Miss Rosenthal goes for her material into little-visited sectors where she is often the first foreigner the natives have seen. From their simple habits, duties and pastimes stem her freely painted and shrewdly organized canvases. For example, in *Always a Woman*, Miss Rosenthal pictures three voluminously garbed women seated on a patio veranda looking, as women of every century and every nation are wont to do, into mirrors and primping. Design is rhythmic and alive, and skilled brushwork has instilled individual character into each.

Another patio scene is *Arrivals and Departures* in which the brown and tan courtyard of an inn is crowded with natives and their donkeys, some of them being loaded to a knee-buckling stage. The inn, ironically, is named the Gran Hotel Paris, but the ever-ready carbines leaning against a veranda rail place the scene more accurately. With a touch of broad good humor Miss Rosenthal has pictured herself astride a donkey entering the busy patio, a palette in her hand.

Probably the most successful single-figure piece in the show is *Girl With Bananas* (see cover), depicting a pensive little native holding on her head a bunch of bananas. The canvas has depth in both color and spiritual character. Clever orchestration of folds, fruit forms and arms weaves an integrated unity.

To show that she is not irrevocably typed as a painter of Mexican subjects, the artist has included in her exhibition two American canvases: *Regents*, which pictures some of her New York high school students in a mental lather of concentration, and *The Concert*, in which two boys play accordions while a third listens intently.

Supplementing the oils are several pastels and drawings made in Mexico of natives, plant life and landscape details, all bearing the mark of Miss Rosenthal's sincerity with her material and her easy mastery of it.

Born in California, Miss Rosenthal graduated from the Los Angeles State Teachers College and completed her graduate work at Columbia University. Much of her art training was gained at the Art Students League, where her teachers included Bellows and Sloan. Before beginning her own teaching career at Teachers College in New York, Miss Rosenthal traveled extensively through Europe. Currently she is an instructor at James Monroe High School, a 10,000-pupil institution in New York City. Miss Rosenthal has been awarded two Guggenheim Fellowships (1932 and 1936), and is widely represented in leading collections, including the Metropolitan Museum with her important *Sacred Music*, which is typical of her most distinguished gift, that of rhythmic yet disciplined design.

March 1, 1941



Mrs. T. in Wine Silk: GEORGE BELLOW'S

## Bellows in Vigorous Show at Allison Gallery

H. V. ALLISON and his son, Gordon K. Allison, formerly associated with the Keppel Gallery, have just opened their own gallery on New York's 57th Street, and to make the event an auspicious one they have drawn from the private collection of Mrs. George Bellows nine vigorous Bellows canvases. On view through March 29, the exhibits, all surging with the power and the penetration that are Bellows trademarks, sketch-in his career from 1917 to 1924.

On viewing the show, Royal Cortissoz of the *Herald Tribune* recalled Bellows' "gusto for painting, his tackling of every picture as a fresh adventure . . . his zest for the new scene."

And though Bellows wielded a powerful brush, he could, Cortissoz continued, "be tender. There is proof of that in *Jean in Pink Dress*, a touching study of childhood, painted 20 years ago. And there is an engaging fineness about the tonality of the dress in the *Mrs. T. in Wine Silk*. With what insight does he make us feel that he has painted *Mrs. T.* with forceful truth! He gets his sister's dignity and her charm of serene old age. In short, he gets the accent of life." Other portraits to take the *Herald Tribune* critic's eye were those of *Mr. and Mrs. Phillip Wase* and *Padre*.

Turning to the landscapes in the Allison show, Cortissoz noted that Bellows "exercised extraordinary energy, seeing his subject in a large, bold way and painting it with breadth." The impres-

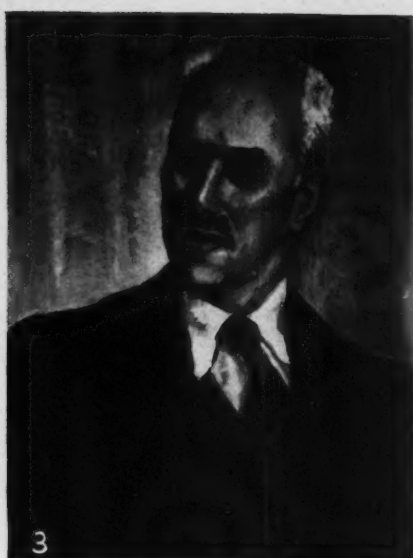
sive *Cooper's Lake* he termed a "good illustration of his gift."

Henry McBride in the *Sun* was also happy to renew contact with Bellows, whom he termed "by far the most dynamic painter of the generation just departed." His statements are bold and smashing, McBride wrote, and he "managed to escape the conventional and the trite always, and in his landscape pieces he gives you much more than the scene, he gives you the drama of the sky and the clouds and the wind as well. In the studio set pieces, such as the portraits of *Mr. and Mrs. Phillip Wase*, *Mrs. T. in Wine Silk* and *Jean in the Pink Dress*, he again manages to escape photography and supplies you with drama in the painting."

McBride liked best the last-named portrait. There is in it, he concluded, "wistfulness and plaintiveness as well as loving comprehension."

### On Saint Patrick's Day

The National Gallery of Art, America's new "Louvre," will be formally dedicated to the nation on March 17, and will be opened to the public the following day. President and Mrs. Roosevelt are among the many high officials, art authorities and celebrities expected to be present at the dedication ceremonies in Washington.



**Page of Portraits**  
 1—Eugene Higgins by Sidney Dickinson (\$1,500 up).  
 2—Mrs. Geo. Nebolsine by Barnard Lintott (\$900 up).  
 3—Harry Wehle by Antoinette Schulte (\$1,000 up).  
 4—Maisie by Gardner Cox (\$300 up). 5—Sis by Amy Jones (\$100 up). 6—Wife of the Artist by Goode Davis\* (\$400 up). 7—Alide Davis by Jerry Farnsworth (\$1,000 up). 8—Nonie Sewing by Eugene Leake (\$125 up).

\* Cropped on the sides.



## Who Will Paint Your Portrait?

If you have \$50 in your pocket, you can walk into the 460 Park Avenue Gallery, New York, and have your portrait painted. Naturally, if you have \$500 or \$5,000 you can do the same thing. The point is there is no great mystery or hazard about being painted by an able, serious American artist, and the experience is within reach of every purse, meagre or exalted. This is the educational objective of the gallery's "Portrait Painter's Clearing House," which has just concluded a highly successful exhibition of contemporary portraiture, held for the benefit of British War Relief (netting \$2,300).

*Life Magazine*, as you know if you are one of its more than 2,000,000 readers, used this exhibition to perform one of its characteristic, large-scale services for American art. In a beautiful three-page spread, the editors of *Life* reproduced in full-color 25 of the portraits in the show—and, what was startling, printed each artist's minimum price. The results of *Life's* intelligent gesture will be felt by native portrait painters for a long time, for it brought portraiture from behind the velvet drapes and presented it to the general public in a language all can understand. Those printed prices should largely remove the haunting fear of trespassing that accompanies laymen into an art gallery.

"Portrait painting is an American tradition," pointed out *Life*. "Almost before they cleared their front yards, early Colonists had their pictures painted by Copley or Stuart or Peale. This early portrait boom was a healthy sign of family pride. Today there are more American families who can afford to be painted, and more good American artists to do the job." Dramatizing *Life's* story were seven photos showing Gardner Cox painting a child portrait.

Though the exhibition, which comprised paintings by 25 members of the Clearing House and 27 guest exhibitors, is now dehung, examples of each painter's work may be viewed at the gallery, hanging against a living-room background and attended by complete information about sittings and prices.

Emphasized by the exhibition was the fact that the trend in portraiture, in line with today's smaller living space, is toward the smaller, more intimate likeness, and away from the ponderous, glass enclosed university-president type. Color is swinging toward the lighter, fresher tones. Also, more sitters prefer an "action" portrait, one showing them doing something characteristic of their lives. Amazing is the range of styles in which you can hand down your image.

Herewith is a list of the exhibitors, together with their minimum prices (remember a head is cheaper than a three-quarter length and sketches differ in price from finished portraits):

Wayman Adams (\$2,000 up), Revington Arthur (\$100 up), Ben-Hur Baz (\$500 up), Chas. Baskerville (\$2,000 up), Rudolph Bernatschke (\$150 up), Gerald Brockhurst (\$3,000 up), Margery Maude Burden (\$50 up), Paul Cadmus (\$700 up), Helena E. Ogden Campbell (\$150 up), Joseph Cummings Chase (unpriced), Barbara Comfort (\$75 up), Wilford Conrow (\$500 up), Gardner Cox (\$350 up), Goode Davis (\$400 up), Sidney Dickinson (\$1,500 up), William Draper (\$300 up), Guy Pene du Bois (\$300 up), Jerry Farnsworth



Red Granite Head of Seshemnofer: EGYPTIAN, 4TH DYNASTY



Americaine Sans Oreilles: CHARLES DESPIAU (Contemporary)

## Portraiture Through 45 Centuries in Boston

TO FLATTER OR not to flatter; that is the portraitist's big question. He won't find the answer by going back to the old masters.

Forty-five centuries of portraiture, in oil, sculpture, coins, textile prints, etc., are on exhibition at the Boston Museum, but not in the whole forty-five centuries is a final answer. It all depends on the age in which the artist lives.

Throughout the 4,500 years portraiture teetered back and forth between naturalism and idealism. Early in history the Egyptian and Chinese artists both began portraiture in a realistic manner, though subconsciously they added a soupçon of idealism to every figure. But the fact that a portrait had to serve as the deceased's *alter ego* in

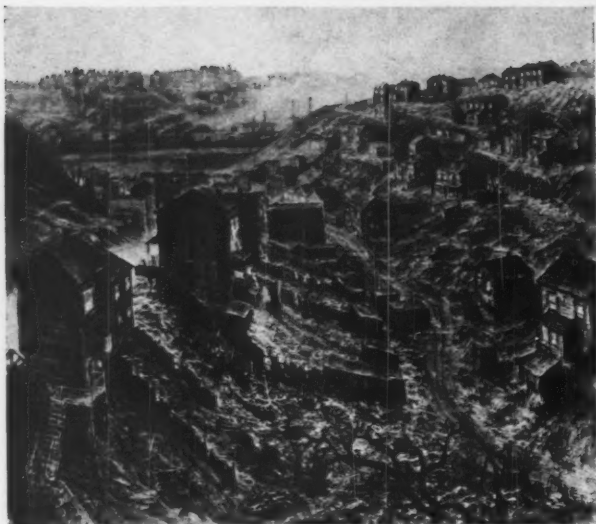
after-life made a stern demand upon the artist for realism. The Greeks injected a Platonic ideal into their portraiture, but the Romans—sturdy Republicans—liked their portraits to look natural and convincing.

Thus it went through the centuries. The Renaissance artists of the 15th century went completely naturalistic. Yet during the following century idealism came back strong. Titian's portrait of *Caterina Cornaro*, for example, makes her "as lovely and as regal as the Queen of Cyrus ought to look," writes G. H. Edgell in the catalogue foreword. But check this with Gentile Bellini's version of the same sitter and one would "hesitate to employ the lady as a cook."

"In other words the age of flattery has come," continues Dr. Edgell. "To paint the ideal of a figure may be praiseworthy, but to paint what the sitter thinks his ideal should look like is often reprehensible. The difficulty shows frequently in the dissatisfaction of one's relatives and one's self in a modern portrait. Most of us conceal a real conviction that our type is an interesting one only if the Lord had made certain slight modifications in detail which we would have suggested. We expect these of the portrait painter, and, for a fee, he often gives them to us."

The ladies of Van Dyck were invariably aristocratic, invariably with beautiful hands and tapering fingers. But Dr. Edgell doubts if 17th century England was populated solely by such. In the same age, the jolly Dutch middle class preferred honesty and gay naturalism, while the French and English pursued idealism. Then Impressionism brought a new type of realism into portraiture, and next, Post-Impressionism placed emphasis upon the central idea behind the picture, which was often divorced from conventional beauty.

All this is chronicled in an extensive exhibition in which all seven departments of the Boston Museum have collaborated, under the supervision of Dr. Lacey D. Caskey, to bring together more than 240 items.



*Back of Isaly's*: ABE WEINER



*Walt's Place*: SAMUEL ROSENBERG

## Women Jurors Pick Pittsburgh's Most Successful Local Annual

IT MAY mean much, or little, but these two facts seem to correlate nicely: for the first time an all-woman jury selected the annual exhibition of the Associated Artists of Pittsburgh, and the local critics are thoroughly convinced that the show is the best and most successful to date. On view at the Carnegie Institute through March 12, the show's exhibits and awards (19 totalling \$1,000) were designated by jurors Isabel Bishop, Georgina Klitgaard and Helen Sawyer for the oils, and Brenda Putnam and Mary Kimball Ward for the sculptures and ceramics.

Comprising the Association's 31st annual, the current exhibition contains 257 oils, 80 watercolors, 34 pieces of sculpture, 22 prints and extensive displays of bookbinding, ceramics, jewelry, metalcraft and textiles—all together, surprising in size and scope for any local exhibition. Jeanette Jena of the *Pittsburgh Post-Gazette* was one of the critics to salute warmly the show as the Association's "best."

The \$250 Carnegie Institute prize for the best group of oils went to Alan

Thompson for his *Song of the Open Road* and *Our Town*, the latter a lonely view of a bleak street and the former an expansive vista of inviting countryside. Abe Weiner took the Association's first prize with *Back of Isaly's* in which, according to Miss Jena, "tumbledown fences and rambling steps repeat themselves like a musical chord . . . and are bathed in opalescent light." The Association's second prize went to Carl A. Walberg (1935 winner of the same prize) for his *One H.P.—120 H.P.*, characterized by "muffled sounds and colors," and third prize went to Robert Gwathmey's simply composed *Sharecroppers*, a watercolor.

Roy Hilton's *Above the River* took the Art Society of Pittsburgh prize, and is a strongly patterned canvas composed of the abstracted shapes of steps and an unbelievably grotesque specimen of local domestic architecture. Samuel Rosenberg, who at one time or another has won most of the show's prizes, this year took the new Martin Leisser School of Design award with *Walt's Place*.

The \$50 Smith Memorial award for a

figure went to Louise Pershing for her agitated *Summer Storm*, an oil; and the newly instituted watercolor prize, the Rauh Memorial award, went to Lillie Armour for *March Day*. Another watercolor prize, the Rosenbloom award, went to Norman Lee's *Stone Steps*.

James J. Fischer won the Walter Memorial prize with his etching, *U. S. Route 22*, while Wilfred Readie captured the Alumnae of the Pittsburgh Design School award with his lithograph, *Old Apple*.

In sculpture, the Association's award went to Barbara Levette's *Tears*, in carved wood; the Hailman prize, to Charles B. Warren's trickily designed *Fawn*; the Craig prize, to Marion L. Graper's *Dandelion Pickers*; and the Society of Sculptors prize, to Janet de Coux's rhythmically organized portrait head, *John Lindsay*.

After going through the show, Miss Jena observed that "not only are the artists painting better, but their subjects have a closer contact with reality and they are certainly looking upon local landscape with a more discerning eye."

*Song of the Open Road*: ALAN THOMPSON



*Summer Storm*: LOUISE PERSHING



## Lindborg's Rhythm

CARL LINDBORG, Philadelphia painter, has just concluded a successful one-man show at the amazingly active Philadelphia Art Alliance and got an approving nod from the Philadelphia *Record* critic. Remembering that Lindborg is an experienced chemist as well as painter, she noted that "he brings to his art knowledge of pigments and a relish for pure color." More impressive than his landscapes "are his figures, with emphasis on a lanky, angular young blond male model who dallies with music in *Between Songs* and *Violinist* and with a scythe in *Harvester*."

Best of the landscapes "is a ruddy impression from the Southwest." Summation: "Good, serious work, with color knowledge, but occasional taste dissonance."

C. H. Bonte of the *Inquirer* noted that "both musicians and artists concern themselves with rhythm," and hence "it is perhaps natural that Carl Lindborg should combine suggestions of music with some of his most distinguished paintings." Singled out by the critic, in line with this alliance of the arts, were the *Violinist*, *Between Songs* and *Fiesta, Sante Fe*. "Lindborg," Mr. Bonte concludes, "has decidedly found himself and here he has indulged in no tricks or styles. Least of all is he a symbolist attempting to press home some esoteric message. His painting is simple and straightforward, and those who know about such things will realize how deep is his understanding and knowledge of his craft, a word which it is certain he will not resent."

## Museums Buy Pippin

Horace Pippin, Philadelphia's emerging Negro "primitive" who last season gave New Yorkers considerable to discuss, has lately entered two local museums, the Barnes Foundation at Merion and the Philadelphia Museum. The former acquired *Supper Time* to add to a pair of Pippins bought a while back and the latter purchased *End of the War*. Both are important because they lack the sophisticated "primitivism" seen so often among school-trained pretenders.

Commented C. H. Bonte of the Philadelphia *Inquirer*: "Another great admirer of this Philadelphia primitivist, discovered by Robert Carlen of the Carlen Galleries, is the cinema star, Charles Laughton, who acquired several of his canvases on the occasion of his last visit in Philadelphia."

New paintings by Pippin will be on view at the Carlen Galleries from March 21 to April 20.

## Negro Artists' Annual

All America's Negro artists are eligible to submit entries to the fifth annual exhibition sponsored by Dillard University in New Orleans. The show, which will run from April 27 to May 10, will comprise oils, watercolors and tempera.

The exhibition carries a first prize of \$75 and a second of \$25, both of which will be awarded by Robert D. Feild, James V. Herring, John McCrady and Hale Woodruff, who will also act as the jury of selection. Further details are listed in the *Digest's* "Where to Show" Calendar on page 28.

March 1, 1941



Colt: HEINZ WARNEKE (Bronze)

## Warneke Proves That Size Is No Criterion

HEINZ WARNEKE, noted non-conformist among American sculptors and contemporary enough to realize that space is at a premium in the average American home of today, is being accorded an important one-man show at the Philadelphia Art Alliance (until March 23). Often in the past Warneke has demonstrated his ability to handle monumentality—his Samuel Memorial figure in Fairmount Park, his widely popular *Prodigal Son*, and his 48-foot-wide Eagle for the Masonic Temple at Fort Scott, Missouri—but in the Philadelphia show he limits himself to small sculptures, many of them of animals, a favorite theme.

Warneke's Philadelphia exhibits are scaled to the size of the ordinary room because, states the Alliance announcement, "there is really little place for any other kind of sculpture today, for monumental sculpture is encouraged only in an age of great faith or of great patrons." And the sculptor of the now famous *Hissing Geese* has in this case restricted himself generally to "smaller things that can be cherished and stroked in the hand or admired on the table."

For subject matter, Warneke draws upon themes of elemental meaning such as Motherhood, Youth and the Crucifixion, as well as a wide range of animals found on his Connecticut farm (bought at the suggestion of P. B. Sr.) and in the New York zoos. In these "sitters" he finds an easy, fluent vehicle for his individual expression.

The Art Alliance had difficulty plac-

ing Warneke in a suitable niche: "His work is so individual, so unrelated to that of the contemporary schools, that he may be said to occupy a personal niche of his own. Warneke is neither modern nor old-fashioned."

All of which leads to this conclusion: "Warneke, in the final analysis, is a great artist-craftsman whose love for his medium, mastery of technique and fineness of conception have given his carvings the distinction and perfection inherent in real works of art."

## "HONEST AMERICAN" ALEXANDER LAWRIE, JR.



Oil Painting c. 1860, Unsigned, 12 x 14

Harry Shaw Newman  
**The OLD PRINT SHOP**  
150 LEXINGTON AVE. at 30th ST.  
AShland 4-3950 Est. 1898



Flower Girl: HERMAN MARIL

## Figures Prophetic of Herman Maril's Future

THE IMPORTANT THING about Herman Maril, writes F. A. Whiting, Jr., editor of *Magazine of Art* and contributor of a foreword to the catalogue of Maril's new exhibition, "is his highly special ability to organize his forms in the picture space. It is there for anybody to see."

A score of oils by Maril are on view at the Macbeth Gallery until March 16. The artist, a comparative newcomer from Baltimore, is already represented in several museum collections as well as private collections here and abroad.

For better control of his "picture space" Maril has hitherto painted chiefly small-size canvases, an economy that extended in spirit to his use of color, line and form. Mr. Whiting praises this restraint as all the more remarkable "because so many young painters feel they are hiding their faculties if their

color and pattern are not the most dashing in the exhibition room."

A gain in assurance has resulted this year in venturing forth to larger size canvases, to lighter, more decorative color and to a surer line. The two most effective oils in the show are both figures, one a *Flower Girl* which has restraint, classic poise, beauty of line and a spatial rightness which hints at the future development of the artist. This and the *Boy With Rake*, which has unfortunate drawing in the arm, but which is also classic and voluminous in conception, are less particularized people than generalized humanity. They are disembodied just enough.

The landscapes are characterized by greyish, muted color, counterpoint of crisp straight and crisp weavy lines, and simplification of all detail. Among the brightest in this group are the *Machine* and *Man* and the *Farmer Resting*.

However, the assurance that Maril gets in his single figures makes this minority department of his show the most interesting and prophetic.

### Classes in Abstract Art

A department of abstract art has been organized at the Master Institute of United Arts, New York, under the instruction of Werner Drewes and Carl Holty. Both are members of the American Abstract Artists.

**MAN RAY**

**Perls Galleries**

8634 Sunset Boulevard  
WEST HOLLYWOOD, CALIF.

## Epstein's Generosity

WHEN Miss Edith Lutyens, niece of Sir Edwin Landseer Lutyens, president of the Royal Academy, called at the home of Jacob Epstein on the eve of her departure from London, she expressed interest in the noted sculptor's latest work, a bronze of the head, shoulders and outstretched arms of Epstein's granddaughter, Leda. She observed to Mrs. Epstein (as reported in the *New York Times*) that "Americans would understand if they could see it."

Epstein, when the message was relayed to him, gave the work to Miss Lutyens to bring to America. "I don't want anything out of it," he told her. "If you can get money for the children of England with it, there is nothing that would please me more."

After a hazardous journey in the custody of Miss Lutyens, the bronze is now in New York, where the British War Relief Society is formulating plans for its disposal.

## Boris Deutsch Scores

Boris Deutsch, one of the West Coast's most nationally known artists, was given a February one-man show at the Los Angeles Museum and scored a notable critical triumph (whether he found some patrons is not reported). Herman Reuter, critic of the *Hollywood Citizen-News*, claims that Deutsch's portrait of his wife "is nothing less than a marvel of sensitive and vital painting. Few contemporary painters have done anything better in that line."

Not long ago Deutsch won the \$14,000 Government competition to muralize the Terminal Annex in Los Angeles (Jan. 15 *DIGEST*), and numerous easterners who have travelled west have often wondered why no New York gallery has beaten a track, or something, to Boris Deutsch's studio.

## Man Ray in Hollywood

Man Ray, labeled by his friend Pablo Picasso "enfant terrible of Montparnasse," has returned to America after living for 20 years in Paris. Now a resident of Hollywood, Man Ray is, from March 1 to the 26th, exhibiting at the film capital's Perls Galleries a show of his recent paintings, watercolors, drawings and photographic compositions.

The show, which will be reviewed in the next issue of the *DIGEST*, includes a canvas painted during June, 1940, while the artist lived through Paris' bombardment and surrender—his impression was that of a flaming globe cracking into pieces. Notable for his versatility, Ray has made himself internationally known as a surrealist painter, a cubist and a photographer of sleek *Vogue* and *Harper's Bazaar* fashion pages.

**ALBERT DUVEEN**

**AMERICAN  
COLONIAL  
PORTRAITS**

**730 FIFTH AVENUE**

(Heckscher Building)

**NEW YORK CITY**

## Welcomed Down South

THE cultural and sentimental ties between England and the Southern States continue strong with the passing years, and it is below that mythical Line that England's Golden Age of Portraiture finds its most receptive American welcome. Many are the heirlooms from a British brush. This is apropos of a large February exhibition of English 18th century paintings lent to the Mint Museum in Charlotte by the Arthur U. Newton and Norton Galleries of New York. "This community," wrote Marion Wright in the *Charlotte Observer*, "shares with other southern communities a warm and glowing sentimental appreciation and wholesome respect for 18th century English painting."

One of the pictures singled out by Miss Wright was Francis Lemuel Abbott's study for his famous portrait of Lord Nelson, in London's National Gallery. Abbott's chief claim to fame was his series of vigorous portraits of England's Immortal, and this study is considered one of his best. Mr. Newton displayed it in New York in honor of the visit of King George and Queen Elizabeth in June, 1939. Also mentioned as "outstanding for its charm and grace" was Reynolds' portrait of the aristocratic Countess Dysart. Charlotte's own *Queen Charlotte* by Allan Ramsay was happily surrounded by many of her favorites and contemporaries, including her husband, George III (a portrait by Ramsay lent by Norton's).

At the formal opening of the exhibition Arthur U. Newton, as a guest of the Mint Museum, spoke on "British Influence on Early American Art."

## Tomoe Yabe's Western Eyes

Tomoe Yabe is a Japanese-born artist who during a four-year stay in Paris absorbed a Western way of seeing and recording the world and its people. His canvases, almost mosaics of broken color, are vivid of hue and are suffused with warm light. A group of them—still lifes, landscapes and figure subjects—will be on view at the Montross Gallery in New York from March 3 to the 17th.

Among the still lifes is *Blossoms*, a solidly constructed flower piece that is alive with color. *Tomato Pickers* and *Field Workers* are, like their setting, wrought from small areas of high-keyed color that, in sum, create an illusion of solidity. The same technique builds up a bright vista in *Landscape*.

## Gold Coast Buys Eight

Eight canvases were sold on opening night at the contemporary American art exhibition being sponsored by the Society of Four Arts in Palm Beach. They were *Head of Ranice* by Robert Brackman, *Dressing the Bride* by Yvonne du Bois, *Dead End* by James Guy, *Evening* and *Rendezvous* by Doris Lee, *Still Life* by Frank London, *Newcastle* by Byron Thomas and *Jungle Tapestry* by Lawrence H. Lebduka.

On view until March 7, the exhibition was assembled by Mrs. Benjamin Rogers as the first all-American art show on the Florida Gold Coast. Mrs. Rogers was assisted by Mrs. LeRoy Berdeau, Mrs. Paul Moore, Mrs. Frederick Johnson.

March 1, 1941



St. Hieronymus: JOOS VAN CLEVE

## Notable Van Cleve Comes to America

FROM out of the rich heritage left to the Lowlands by their 16th century artists, an important work, Joos Van Cleve's *St. Hieronymus*, has come to America. Formerly in the Wertheimstein, Holzapfel and Baron Nathaniel Rothschild collections of Vienna, this Van Cleve oil on wood panel has just entered the permanent collection of the Hackley Art Gallery in Muskegon, Michigan, through the agency of the E. and A. Silberman Galleries.

The saint's lean, penance-hardened body is carefully built up by strokes that create sculptural solidity. His face has been charged by the artist with an emotional intensity that pervades the entire foreground and links the praying saint with his shrine at the left. Van Cleve has deftly framed his central figure with a rhythmically designed tree and an unusual rock formation, using an area of deep shadow for further emphasis.

Weaving through the distant background is an exquisitely painted landscape, replete with rocky prominences, streams, pointed church towers and a medieval walled city. At the right is a solid landscape passage which, though painted with the infinite detail of a miniature, is expansive in scope and idyllic in mood. Muskegon's new panel was painted, according to such authorities as Dr. Max J. Friedlander and Dr.

Ludwig Baldass, director of the Vienna Museum, about 1513.

Little is known of Van Cleve's early life, and many of his works were formerly designated as coming from the hand of the "Master of the Death of Mary." The archives of the Antwerp Guild and magistracy, however, contain specific information, revealing that he became a master in 1511, was married twice and that a son, Cornelis, was born to his first wife in 1520. His will was dated Nov. 10, 1540, and a document dated April 13, 1541, lists his wife as a widow—indicating, approximately, the date of Van Cleve's death.

## Just Another Pole

H. L. Dungan, critic of the *Oakland Tribune*, was not particularly impressed by the elaborate publicity release the Museum of Modern Art distributed anent the installation of its totem pole as a symbol of the current American Indian Art exhibition. He had seen a whole flock of them at the Golden Gate Fair.

Wrote Dungan: "The totem pole is described in detail by the museum's best expert on such matters. It is likened to a European coat of arms with lion rampant, griffin couchant, or thistle in a field of azure. We are glad New York sees a totem pole in a warm purple haze. To us it remains just as cold as an igloo."



*The Millinery Shop:* DEGAS  
Lent by Art Institute of Chicago



*The Blue Dress:* HENRI MATISSE  
Lent by Mrs. John Wintersteen

## Art of the Third Republic—When France Was Free and Creative

CONTRARY to many expectations, interest in French art did not sink into an interregnum along with that nation's political demise. The year has, paradoxically, been enlivened by many significant French exhibitions, serving as vivid reminders of France's recent leadership in world art. In fact, the season so far has had a decided gallic cast, obscuring to some extent the expected emphasis on native production.

Prominent museums to sponsor French shows this season include the De Young Memorial in San Francisco, which first exhibited the important canvases now crowding the Metropolitan's galleries

with visitors (see last issue); the Virginia Museum, which until March 4 is presenting the famous Chrysler Collection (Feb. 1 issue). Also the Boston Institute of Modern Art's Rouault Retrospective; the Riverside Museum's show of French art from the New York Fair, and the Los Angeles Museum's current "Cézanne to Picasso" (see page 20).

This month the popularity of French art is being given added impetus by the Worcester Museum's extensive "Art of the Third Republic" show. Made up mostly of loans from other museums and New York dealers, the exhibition traces France's contributions during the

70-year period lasting from 1870 to 1940.

Worcester's show, like so many this year, is enhanced by a profusely illustrated catalogue of unusual scope and scholarship. Its text, in orientating the exhibition historically, points out that "the downfall of the Second Empire in 1870, with the subsequent rise of the Third Republic, meant the replacement of an authoritarian epoch, in which bourgeois standards of taste prevailed, by a liberal democratic civilization that protected creative culture and made Paris the artistic center of the modern world."

Almost concurrent with the ushering in of this epoch was the appearance of Impressionism, fostered by such talents as Pissarro, Sisley, Monet and Renoir, all of whom are ably represented in the Worcester group. Impressionism lost many adherents by the '80s, the most important being Cézanne, who, to quote the catalogue, "in his own words, 'wished to make of Impressionism something as solid and durable as the old masters in the museums.' His problem was to take the luminous atmospheric colorism of the Impressionists and construct images with it that would have the stability, the depth and the solidity of the older pictures, such as those of Poussin, for example, whom he greatly admired."

Seurat also went beyond impressionist limitations, as did Van Gogh, who, though his art was based on impressionist discoveries, also reflected the influence of Japanese prints which had enjoyed a period of Parisian popularity. This same influence struck Degas and Lautrec, as their exhibits at Worcester testify.

The turbulent willingness of the artists of the Third Republic to seek inspiration from far fields is further emphasized in the show through the exhibits of *les Fauves*—Matisse, Derain, [Please turn to page 30]



### PAINTINGS by HERMAN MARIL

Through March 17

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NEW YORK CITY

## Zunser Approved

SHOMER ZUNSER, descendant of a family noted for its contributions to Yiddish literature, is making a return appearance at the Uptown Gallery in New York as a one-man exhibitor. His show, on view through March 13, comprises watercolors, most of them views of the Connecticut and Pennsylvania countryside. Marked by bold brushwork, Zunser's exhibits range from studies of rainy mood to such symbolic works as *Desolation*.

Margaret Breuning of the *Journal American* reports that the artist's watercolors make a "far more favorable impression" than his previously exhibited oils. Miss Breuning, like Carlyle Burrows of the *Herald Tribune*, noted a Vlaminck influence, but she commended Zunser for his "effective translation of personal emotion in artistic terms," which, she added, was "due to his skillful use of light and color patterns which sustain and heighten the mood." On the *Journal American* critic's specially-noted list were "the stark simplicity of the tree boles in *Trees and Shadows*, the unified harmony of *River Bank* with its complete congruity of linear pattern, and formal relations and the illumination of *Sun Bleached*."

Emily Genauer of the *World-Telegram* didn't think Zunser's works were definite enough, but "evident in them," she wrote, "are the young artist's poetic approach to nature and his technical proficiency."

### Turning a Phrase Dept.

Edward Alden Jewell in *New York Times*: "Such scant ground as the horse has to stand on juts out from nowhere into nothing." (Speaking of Miles' *Man and Nature* in Rockefeller Center.)

Emily Genauer in *New York World-Telegram*: "Albers seems now to have reached the end of a dead-end street and to be content to stay there, walking around in circles." (Speaking of Joseph Albers' show at Nierendorf's.)

Henry McBride in *New York Sun*: "There are some faces that break into pieces, artistically speaking, when charged with too much expression." (Speaking of Picasso's head of *Dora Mare*.)

Melville Upton in *New York Sun*: "Kopman presents his case against humanity with a violence that leads one to suspect that at bottom he is a frustrated sentimentalist." (Speaking of Kopman's show at A. C. A.)

# MIRO

## EXHIBITION

THROUGH MARCH 1941

### Pierre Matisse

41 East 57th Street

March 1, 1941



Polly Fonda: JOHN WILKIE (1839)

## Masterpieces of American Folk Art

"MASTERPIECES of American Folk Art," a selection of more than a score of paintings and sculptures of museum calibre from its own large collection, is installed in a special exhibition at the Downtown Gallery (until March 22). On March 4 the gallery will also open a special room devoted to folk art for the home, displayed amidst home furnishings and in an atmosphere less like an art gallery than a living room.

The "masterpiece" group is varied. There are several large oil portraits from the early 19th century, two of them by John Wilkie and two by Joseph M. Stock. Honest likenesses, unembellished by the effects and pretensions that are found so often in 20th century portraiture, they could well serve as a standard of integrity for American portrait painting.

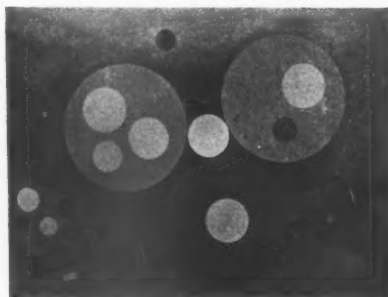
Numerous paintings on velvet, most of which are mourning pictures done in commemoration of a deceased member of the family, steel pen drawings, embroidery pictures, and watercolors of landscapes, figures and luscious fruit still lifes make up the bulk of the exhibition. A newly discovered painting of *Penn's Treaty* by Edward Hicks is also included.

One of the most interesting of the sculptures is a newly found iron weathervane horse which is an exact replica, though slightly larger in size, of the weathervane *Horse* owned by the Museum of Modern Art and often included in its special exhibitions. The show con-

tains several other interesting 19th century iron and tin sculptures.

The exhibition is an attempt by the gallery to establish aesthetic discrimination in the now-popular field of American folk art. The bulk of folk art, Mrs. Halpert explains, has only antique interest; museum-calibre pieces are still rarities. The present exhibition is a winnowing of the wheat from the chaff.

### ART OF TOMORROW



Larghetto by Rudolph Bauer

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## FIFTY-SEVENTH STREET IN REVIEW

A PERIOD of important one-man shows is now opening up, led this time by Max Weber, whose 50 paintings at the Associated American Artists Gallery provided New York with its biggest and best one-man thrill of the season. New York is a town too prone to forget the veterans, those who have learned their craft and then spend years—a lifetime—developing it and going ahead to the point of fulfillment. New York loves the gay new finds, the young artists who exploit the "copy angle" of success. The average life of a New York success is three to five years. But then, the average life of a New York skyscraper is only twenty years.

The three or four museum exhibitions now current add to making the art season full and varied. French art continues in popularity at the Met; the Indian show is still holding forth at the Modern Museum; and Brooklyn's Coptic exhibition is drawing huge crowds. In a few weeks all interest will suddenly shift, however, to Washington for the opening of the National Gallery.

### *O'Keeffe At Her Peak*

For several weeks now Georgia O'Keeffe fans have been wending their pious way to An American Place where her impresario husband, Alfred Stieglitz, has assembled a new annual O'Keeffe show. It contains recent mountain-scapes and flower paintings from New Mexico which steadfastly remains Miss O'Keeffe's favorite painting ground. The new canvases impressed several of the critics as among the best yet seen in an O'Keeffe show. "All in all," wrote Edward Alden Jewell in the *Times*, "this year's one-man show finds Miss O'Keeffe still at the peak of her remarkably sustained painting power." And there was agreement by the *World-Telegram* critic, Emily Genauer, who said "although O'Keeffe is long past middle age now, these new pictures prove beyond a doubt that she has not stopped growing."

The new oils are still divinely asep-tic in mood, lyric in design, always re-strained and tasteful in color. A real O'Keeffe fan takes one of these annual shows as a spiritual purgative whose power is not exceeded even by the sacred and cleansing waters of the Ganges. Henry McBride of the *Sun*, one of the staunchest of the faithful, passes beyond criticism at an O'Keeffe show and devotes his column to psalmody about the "O'Keeffe Heaven." "Once you get in," he advises unbelievers, "if you know what's good for you, you stay."

### *Menkés & the Still Life*

Emphasis still continues, even grows stronger, on American art—contemporary, folk and old master, yea, even the art of the Redman. However, an occasional one-man show of contemporary French painting comes to 57th Street, though in many instances it develops that the painter is now in America. This is true of Menkés, a Polish-born, Paris-trained artist who will be the early March incumbent at the Durand-Ruel Galleries.

The Durand-Ruel exhibition contains more than a score of his finely-wrought still lifes, two landscapes and two figure

studies. Perhaps Menkés is just too selective an artist, but one feels that landscape is not his most amiable subject. He really comes to grips with color, design, statement and purpose when he gathers together some flowers, an old tapestry, a musical instrument, alarm clock—or anything—and paints a still life. Then his colors sing, his design crackles with life. And both of the figure studies in the show are as good as most of the still lifes. The *Seated Girl* (reproduced), reveals an intuitive sense of fine drawing, almost classic in its feeling, and a rare taste in color and tone. The Menkés show is one that rests wholly upon good painting, as does so much French work.

### *A New Medium*

A new medium of painting called "Porcelli Process" has been developed by Joseph A. Buzzelli of the Vendome Galleries and his first experiments will be shown as the opening show in the galleries' new quarters at 23 W. 56th Street. Applying color with brush, stick or medicine dropper, Buzzelli has designed a number of decorative panels which, after they are fired, remain as permanent as tile. The panels themselves are steel plates.

While his first efforts show considerable groping with the medium and seem at times too freely done, the panels have amazingly wide possibilities. They will withstand all types of weather and they cannot be scratched or damaged even by a hard steel nail. When the color is fired it comes out slightly deeper and darker than when originally applied, but each panel retains its sparkle and spontaneity nevertheless. When the New York Federal Art Project was experimenting with subway murals a similar technique was tried by project artists. The medium certainly warrants the attention of American artists.

### *Saalburg Likes Details*

The exhibition of gouaches at Kraushaar's by Allen Saalburg has more than its considerable aesthetic merit to recommend it. At heart a documentary

*Crying Prophet:* BEN-ZION  
At Bonestell, March 3-15.





*Vermont Quarry:* ALLEN SAALBURG  
At Kraushaar to March 8

painter, Saalburg's previous New York show gave gallery-goers a vivid picture of the ghost town, Virginia City. This year his show provides a tour of some of New York's famous apartment interiors. Also, a number of his new paintings are devoted to scenes at the aviary in the Bronx Zoo, and to junk shops, cemeteries, quarry yards and general stores. Saalburg likes detail, always welcomes it in a scene, and then handles it with a firm purpose. His new paintings seem richer in color and better organized than the Virginia City series.

Those who have never entered the incredible, amazing Victorian drawing room in the apartment of Mrs. Juliana Force will get a vicarious thrill from Saalburg's painting of the subject. Few scenes could have better challenged his command of detail than this. Other interiors included in the show are Miss Laura Harding's library—a warm, cozy room,—Mrs. Ward Cheney's drawing room, and Mrs. Charles McArthur's parlor. Best designed in the new group, however, is the *Vermont Quarry*, No. 1, reproduced, which is kept cool as granite in color, unforced in composition.

#### Kopman vs. Kopman

The exhibition by Benjamin Kopman at the A.C.A. Gallery drew conflicting estimates from the critics. Emily Genauer of the *World-Telegram* admitted that at first glance his forms look "brutal and grotesque; the color seems lurid and muddy at the same time; the brushwork appears careless, undisciplined, insensitive. And altogether they seem uncomfortably derivative of Rouault and Soutine."

But stay with them, advises Miss Genauer. "Kopman as he stands today is no one at all but Kopman. His *Working Woman* is one of the most powerful and monumental studies you'll find in modern American art. His *Landscape with Church* is, despite its apparent feverishness, a carefully composed, incredibly vital arrangement. His gouaches are best of all."

Melville Upton of the *Sun* disagreed. Suggesting that Gromaire might be Kopman's aesthetic ancestor, Upton said "In both there is the same note of bitter protest against what the existing so-

cial order makes of humanity, with perhaps in Kopman's case an outraged feeling against what humanity makes of itself."

#### Experimental Quartet

Valentine Dudensing has assembled a four-man American show at the Valentine Gallery which has special interest in that it represents a choice of American art by a gallery which has hitherto specialized in the advance French movements. The four artists are, presumably, the Valentine Gallery's nominations in the field of American art. They are the late John Kane, Leon Hartl, Louis Eilshemius and Milton Avery.

All four, in a sense, seem related to primitivism, according to Melville Upton in the *Sun*. Kane, he said, is an "out and out primitive, and about the best of the lot in a period when practically every American village has a primitive to boast of. Leon Hartl and Milton Avery are primitive only in the simplicity of their approach and their indifference to the accepted ideals of picture-making. Both know too much about painting to rank as actual primitives, and out primitive, and about the best actual painter of the quartet, is only primitive in his choice of subject matter."

#### The Religious Theme

Religious feeling, so prominent in the Max Weber exhibition, is also one of the dominating themes in a new show by Ben-Zion, opening March 3 at the Bonestell Gallery. This semi-abstract artist is well known for the vigor of his compositions, many of which are devoted to rabbinical subjects. The new paintings have more conviction than ever, more power of design, and, especially in one still life, a glowing fusion of deep smoldering color. When he is at his best, Ben-Zion takes his place with that growing number of religious artists whose work is loaded with as much content as the Negro spiritual.

#### Katharine Leinbach

"A zestful interest in painting" is displayed by Katharine Miller Leinbach in her paintings at the Barbizon-Plaza Galleries," writes Carlyle Burrows in the

*St. Patrick's Cathedral:* JOSEPH BUZZELLI. At Vendome, Mar. 1-15



*Girl with Straw Hat:* MENKES  
At Durand-Ruel, Mar. 1-15

*Herald-Tribune*. "She strikes a course midway between folk art and the painting of the schools." Burrows liked the "fresh design" in *Through the Window*, and "a piquant study of old Pennsylvania Dutch antiques, with glass pottery and a sprig of evergreen."

#### At the Argent

Ethel Paxson, well-known art teacher, will hold her annual exhibition accompanied by work by her students at the Argent Gallery, beginning March 3. This event of a teacher exhibiting with her brood of pupils is an idea that is growing in popularity.

Another March exhibitor at Argent will be Kitty Parsons, or, in private life, Mrs. Richard Recchia, wife of the sculptor. Not only is she a watercolorist, but she has also had a career in writing and on the stage. "The artist has a very lovely color sense," wrote Alice Lawton in the *Boston Post* last year at her "highly promising" debut.

#### No. 10 Members

The new Number 10 Gallery show will be a "comprehensive members exhibition," on view from March 3 to 15. The older regulars will be joined by several new members among whom will be Frederick Allen Counsel, Earl Runner (sculptor), Alice Standish Buell (etcher), Bernard Chapman, Herman Fletcher, and Miss Greer. Other and more familiar exhibitors include Glenn Ranney, Winfield S. Hoskins, Nils Hogner, Hjalmar Amundsen, and Rita Hovey-King.

#### Earl Gross, Newcomer

The Macbeth Gallery is presenting to March 3 a new and highly promising watercolorist to New York—Earl Gross. The gallery likes its new find because, as it states in the catalogue, he "avoids the usual 'tricks of the trade' and various flashy devices of certain contemporaries." His work has, instead, "fundamental soundness and sincerity."

"Now watercolors," writes Edward Alden Jewell in the *Times*, "might be [Please turn to page 31]"

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*Words of the Devil: GAUGUIN*  
Lent by Marie Harriman

**Cezanne to Picasso**

BORROWING far and wide for the most representative and finest examples of post-Impressionist painting, Roland J. McKinney, director of the Los Angeles Museum, has assembled a brilliant exhibition, "From Cézanne to Picasso," which follows logically the museum's recent Impressionist show, and brings Los Angeles citizens up to date on their art history.

There are more than a dozen Cézannes in the group (on view to March 2), including several loaned by Paul Rosenberg, one of the heaviest lenders to the show, who has brought his famed collection to America. A landscape of *Estaque* is among these; the Modern Museum lent its *Pines and Rocks*; Dr. Jacob Goldschmidt lent his Cézanne, *Apples with Cup*.

The so-called synthesists, Van Gogh and Gauguin, are present in force, the latter with *Words of the Devil*, lent by the Harriman Gallery; the *Christ in Gethsemane* lent by David Silberman; and *Flowers of Tahiti* from the Edward G. Robinson Collection. Van Gogh's *Rain*, from the Rosenberg collection; *Longshoreman*, lent by Gaston Bernheim de Villers; and *Self Portrait in a Straw Hat* from the Detroit Museum are among the other important loans.

Seurat, Vuillard, Bonnard, Lautrec, Rousseau, Braque, Matisse, and Utrillo are each represented by several oils from a variety of collections, while the chronology is brought to a close by the inclusion of an exciting group of Picassos. A *Guernica* study has been lent by Thomas Mitchell; Marie Harriman has lent her Picasso *Mother and Child*; and the Wildenstein Gallery sent its *Barcelona in Blue*.

In organizing the show, Mr. McKinney did not attempt to cling too closely to a survey of the post-Impressionist move-

ment itself. The objective of this latest of notable McKinney-organized exhibitions was to present work by artists of the 20th century who have made a permanent niche for themselves in world art history—"those whom, because of their inventive qualities, have established themselves as a lasting influence upon the painting crafts."

**A Hurd for Sweet Briar**

Prominent among those culturally progressive colleges and universities that are building permanent collections of American art is Sweet Briar College in Sweet Briar, Va. The latest acquisition made by this institution is Peter Hurd's *The Alamo Tree*, which was purchased through the artist's New York dealers, the Macbeth Gallery. A landscape picturing a section of New Mexico around the artist's home near San Patricio, Sweet Briar's new accession is alive with the light and the great sea of crystalline air with which Hurd bathes his views of the Southwest.

Sweet Briar acquires at least one new American work each year and utilizes its collection in the teaching of both painting and art appreciation. This is also supplemented periodically by loan collections arranged by Miss Florence H. Robinson, art department head. Other recent Sweet Briar purchases include Charles Burchfield's *Brooding Earth*, Paul Cadmus' *Two Heads* (Dec. 1, 1939, Digest), Jon Corbino's *Rockport Fisherman* and William Glackens' *Daisies and Anemones*.

**Case Dismissed**

In some sections of the country you have to smile when you accuse someone of buying a work of art—especially when he is a he-man policeman like Inspector Brady of Newark. We found proof of this in *The New Yorker*, which in turn found it in the *Newark News*, and we pass it on to you just in case you are not subject to apoplexy or something:

"The *Newark News* on Tuesday printed a report that Police Inspector Brady had purchased a painting from the exhibit sponsored in City Hall by the Newark Committee for National Art Week. The *News* finds that this is untrue. The *News* prints this correction in fairness to Inspector Brady."

Added *The New Yorker*: "Nothing could be fairer, or franker."

**Perls Brothers Divide**

The partnership consisting of Franz R. Perls and Klaus G. Perls, doing business under the name of Perls Galleries in New York and West Hollywood, has been dissolved. Franz now is selling art on the West Coast under the name of Perls Galleries. Klaus is president of Perls Galleries, Inc., a corporation continuing business at the old address, 32 East 58th Street, New York.

**BRUMMER GALLERY**

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*Flight Into Egypt: EUGENE BERMAN*

## Berman Demonstrates Neo-Romanticism

NEO-ROMANTICISM, a tattered and bedraggled phoenix that rose forlorn out of the ashes of cubism a couple of decades ago, is alive abroad and prowling around New York studios. This month one of its foremost prophets, Eugene Berman, is exhibiting new oils at the Julien Levy Gallery (until March 15).

Neo-Romanticism as defined by its chief American exegete, James Thrall Soby (in his *After Picasso*), was a revolt, started in Paris about 1926, that marked a return to sentiment in subject matter, to romantic inspiration and to emotional rather than intellectual appeal. "The Neo-Romantic painters are filling their canvases with unashamed poignancy," wrote Soby. Like surrealism, an allied movement, there have been annual obituaries for Neo-Romanticism, he remarked, but it is still staunchly maintained not only by Berman, but also by Christian Berard, Leonide (Berman's older brother), Kristians Tonny and many of the younger Italians.

With nostalgia reaching new peaks this winter (viz.: "The Last Time I Saw Paris"), Berman's formula of putting a landscape through the wringer to express the-here-and-the-now still works convincingly. There is no arguing the truthfulness of his world, but there is little cheer for the future to be found in it.

The new paintings display a lightening and brightening of color, especially when contrasted with the very early Berman in an adjacent room. One of the larger canvases, *Conversation of the Rocks* has pictorial tones that verge on gaiety. Berman's sense of design accounts for the large *Flight into Egypt* overshadowing nearly every other canvas in the show in degree of realization

and permanence of impact. Using the surrealist abstraction of perspective, the artist has made a cryptic comment that throws all philosophies and religions off guard and asks a haunting, unanswered question.

Hollywood's influence has been good for Berman in one sense, as may be seen in the numerous gouaches. They are all sparkling candidates for stage setting designs, each done with a fine flair for the dramatic and the moody. The portrait which Berman did in Hollywood of *Hugh and Bridget Chisholm*, a double portrait inspired by Veronica's veil, is well composed and highly effective—certainly the best portrait in a series that contains much that is nothing more than petulant academicism.

Henry McBride of the *Sun* thought the new Berman paintings less poignant than the earlier works. "Living so comfortably in America these last few years has begun to dull the edge of Mr. Berman's grief," he noted—"which is a pity—for grief was his stock in trade." The critic detected a certain thinness and dryness in the compositions. "The sadness is all there, but sadness is not enough."

### Wins Swedish Prize

Edvard Johnson of Chicago won the \$100 purchase prize offered at the annual exhibition of the Swedish American Art Association in Chicago.

Under the terms of the award, the picture, a canvas depicting the stark buildings of an old grain elevator which survived the ravages of the famous Chicago fire, will be sent some day to Vexio, Sweden, where it will enter the permanent collection of the American wing of the National Museum in that city.

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Gainsborough portrait of *Lord Chesterfield*. Dawe portrait of the *Duke of Wellington* and other British 18th century paintings by Reynolds, Hoppner, etc.

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Ada Rehan: SARGENT

## Favorite of Yesterday

A STAGE FAVORITE of the last century, Ada Rehan, is the subject of the latest Sargent painting to come to the Metropolitan Museum. The fourteen-foot-tall oil painting is the bequest of Catharine Lasell Whitin, one of Ada Rehan's American admirers, who originally commissioned the painting in 1894.

Ada Rehan was playing in London with Augustin Daly's theatrical company when she sat for John Singer Sargent. According to W. Graham Robertson, who was present in the studio during the sittings, Miss Rehan was "a shy and reluctant sitter"—a fact one would not guess to judge from the self-possessed personality that gazes rather saucily out of the canvas.

Sargent's portrait is that of not the woman but the actress, who was, as James Huneker described her, "the goddess in the cloud."

### Harold Baumbach Exhibits

Harold Baumbach, who was introduced by Contemporary Arts in 1937, is currently holding his second Member's Invitation exhibition at that organization's proselyting New York galleries. Often classified as a primitive, Baumbach is also taking part in a Hollywood exhibition titled "Modern Primitives of America and France," on view at the Modern Art Gallery, until March 15. Others in the West Coast show are Bombois, Benquet, Hugo, Rocher, Branchard and Samuel Koch.

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## Parish-Watson Dies

M. PARISH-WATSON, prominent authority on antiques and Oriental art and president of the New York art dealing firm that bears his name, died on Feb. 21 at his Greenfield Hill home near Fairfield, Conn. He had been suffering from a heart ailment for a long period.

During late years Mr. Parish-Watson's energies were concentrated on his duties as vice-president and general manager of the International Studio Art Corporation, which held title to the multi-million-dollar collection of William Randolph Hearst. In 1938, before the Gimbel and Saks department stores scored their notable successes in dispensing art objects "over the counter," he managed the famous Hearst Collection when it was first placed on public exhibition and sale.

Mr. Parish-Watson, ruddy and energetic, was one of the most active members of New York's now convalescing antiques and decorative arts center, with a handsome gallery on 57th Street. His notable private collection of rare art objects included the two famous pairs of Chrysanthemum bottles which were given to the ill-fated Lord Kitchener by the Emperor of China in 1909. Their reputed purchase price is said to have been \$75,000. He was a member of the British Club of New York, where he was an expert billiardist and a favorite opponent of Arthur W. Newton.

The New York Times reports that the house in which Mr. Parish-Watson died, known as the Barzilla Banks homestead, is one of the colonial landmarks of the district and one of the few that escaped burning during the Revolutionary War. It was formerly the Custom House and Postoffice of Greenfield Hill, an excellent background for its late owner's compelling interest in the culture of past generations.

### Aiding Britain

As a direct means of aiding Britain, Margaret W. Huntington is holding a benefit one-man show at the Marie Sterner Gallery, New York, from March 3 to 15. The exhibition will be composed entirely of sparkling, well handled watercolors of the New York World's Fair painted in 1940. Winner of several prizes and honorable mentions, Miss Huntington was former president of the New York Society of Women Painters and former vice-president of the National Association of Women Painters and Sculptors.

The watercolors depict many of the favorite buildings and vistas at the fair, also the Swedish Horse, the British Lion and many other free-standing sculptures. Sale of the group, either as an historical unit or as individual pieces memorializing an event that may never be repeated, will go to augment the resources of British War Relief (no commissions will be charged by the gallery).

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*The Bather:* HARRY ROSIN

## Harry Rosin Honored

HARRY ROSIN, progressive Philadelphia sculptor, has been awarded the Fellowship Prize of the Pennsylvania Academy for his sculpture of *The Bather*, exhibited at this year's Academy Annual. The award carries with it a check for \$100 and has been made annually since 1909 to members of the Fellowship. The 1941 jurors were Walter Emerson Baum, Edith Emerson, George Borst, John J. Dull and Caroline Gibbons.

Rosin, born in Philadelphia 43 years ago, trained at the School of Industrial Art and the Pennsylvania Academy, won the Cresson Travelling Scholarship in 1926, and worked in Paris for four years. Following several foreign and domestic honors, he went to live in Tahiti, an experience that has vitally influenced his development. One of his major efforts, his *Hina Rapa* which was purchased by the Academy in 1939, is a beautifully designed portrait of a Tahitian queen.

Aside from being an accepted "regular" in all the national exhibitions since 1936, Rosin has won wide patronage. Portrait busts and other examples are in private collections in London, Paris, Marseilles, New York, Philadelphia, Hollywood, Hawaii and Tahiti. In 1933 he executed a 20-foot statue of Christ for the French Government in Guadeloupe, West Indies, and five years later erected his 7-foot statue of Duke Kahanamoku on Waikiki Beach, Hawaii.

### On Looking At Pictures

How the patron looks to the artist is the theme of an unusual exhibition currently on view at the University of Pittsburgh. Entitled "Pictures of People Looking at Pictures," the show comprises prints, drawings and few paintings, most of them of the 19th and 20th centuries—though photographs trace the subject back to the 16th century. Dominating thread: art lovers take themselves too seriously.

## Stevens Changes

THE LANDSCAPES that Will Henry Stevens is showing at the Kleemann Galleries in New York during March unfold an eloquent picture of the transformations that have, during the past decade, loosened his art from an academic framework and reassembled it in a personal idiom that verges on the abstract.

Using a pastel medium—a non-rubbing chalk of his own invention,—Stevens, in the earlier exhibits, realistically depicts scenes of wooded tranquility. Color is rich and localized, but in later views of Tennessee mountain country, *Rural Church* and *Road and Stream*, for instance, it brightens to lighter hues and is organized into deft patterns. Design in these personalized landscapes is lively, and though cleverly decorative, they have a depth that grows out of real feeling.

Stevens was born in Vevay, Ind., on the Ohio River in 1887 and studied at the Cincinnati Academy and under Jonas Lie and Van Dearing Perrine in New York. Following the Kleemann show, his pastel paintings will be shown at the Mint Museum in Charlotte, N. C. Stevens has for several years been on the staff of the Newcomb School of Art.

## Join Grand Central Group

The Grand Central Art Galleries, which were established 18 years ago by the late Walter L. Clark to provide an exhibition and sales corporation for living American artists, announces the addition of twelve painters and one sculptor to the rolls of the organization's artist-members.

Warren Wheelock is the latest sculptor to become affiliated with the galleries, while the painters are Jon Corbino, David Lax, Walt Killam, Alphaeus P. Cole, Jay Connaway, Lamar Dodd, Ruth Van Sickle Ford, Galed Gesner, John Grabach, George Marinko, Saul Raskin and John Young-Hunter.



*Memoires:* ALEXANDER SIDERIS

## At Allied Arts

WATERCOLORS and oils from seven states (New York to Arizona) make up the group show which will be on view at the Academy of Allied Arts in New York City through March 10. Subject matter is as varied as technique and proficiency, though if a single vein runs through the show it is conservatism.

Heading the list of commendable exhibits is Alexander Sideris' subtly colored *Memoires*, an able performance in which the subject is really submerged in inward thought and is not merely staring blankly into space. Prominent on the academic side are *An Old Man*, a portrait by Roy G. Perham, Jr.; Ward Mount's *Portrait of Dr. Elmer M. Mount*; Brother Athanasius' *Still Life*; R. H. Ives Gammell's meticulous head of a boy, and Pauline E. Law's *Edge of the Park*. More freely brushed are two portraits by Rita Hovey King and a slyly humorous watercolor by Gerhard Miller called *Drop Seats*.

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## THE PRINT MAKERS: OLD AND NEW



Marino Ceballos: GOYA (Etching)

### Goya Seen Anew Through His Prints

THIS, it seems, is Goya's year. Chicago is currently sponsoring the most extensive exhibition of his art ever held in America, last month Wesleyan University put 100 of his prints on view, and this month the Kleemann Galleries in New York are showing 50 prints from his powerful burin.

Perhaps this sudden burgeoning of Goya appreciators stems from the kinship in spiritual corruption that links 1941 to the war-racked years that Goya knew and recorded. Those years of savage slaughter, of political intrigue and stupid leadership Goya assailed with every graphic medium at his disposal. Their message lives timelessly in the 20 *Disasters of War* prints and the 20

exhibits from the *Caprichos* that are in the Kleemann show. Brilliantly composed and executed with consummate artistry they are a complete picture of what Goya saw. Exhibit by exhibit, they unfold a vicious travesty on humanity and man's utter lack of it.

Kleemann's 10 remaining exhibits are from the *Tauromaquia* series, devoted to the bull fight. Here Goya depicts the evolution of Spain's popular sport from the days when bulls were fought in open fields to the eventual confinement to commercialized bull rings. These works, many printed in sepia tones, are expertly drawn and are enlivened by a dramatic marshalling of darks and lights, as in the *Marino Ceballos* (reproduced above). Charles the Fifth makes an appearance as an ornately garbed bull-fighter and hangs not far from *The Death of Pepe Hillo*, picturing the untimely demise of one of the most popular fighters of the period.

In the *Caprichos* series Goya's vision was as acid as the fluid that bit pictures of Spanish society into the surface of his plates. He spared neither the court nor the lowest strata where prostitutes abounded. Goya pointed up his messages with comments which were penetrating in their implications.

The later works in this series are almost surrealistic in their startling juxtapositions of distorted beings and objects. One of the best known of these—also in the Kleemann show—is his *The Dream of Reason Produces Monsters*, in which Goya has pictured himself asleep at his desk, a swarm of demons over his head.

#### Woman's Association Aquarelles

A Spring exhibition of watercolors by the American Woman's Association is on view through March 21 at the AWA Gallery, New York. Mrs. Maria Boveri Cantarella, Madeleine Macy and Nina Barr Wheeler juried the show.

### Goya Had a Duchess

GOYA the man, rather than the artist, was the central theme of C. J. Bulliet's Chicago *Daily News* review of the notable Goya exhibition at the Chicago Art Institute (until March 2). Little new is contained in Bulliet's thumb-box sketch of the great Spaniard, but his way of telling it, weaving in the contemporary scene, gives the story an individual lilt. Wrote Bulliet, who preferred the print exhibits:

"Goya, handsome and muscular peasant, had a wife and 20 children. He had for mistress and model the Duchess of Alba, young and most beautiful woman of the Spanish court, wife of Spain's most powerful nobleman. You can judge of her beauty from Goya's *Nude Maja*, reproduced a few years ago on a Spanish postage stamp that annoyed postal authorities in this and other Puritanic countries.

"Goya had caught her eye in one of his occasional professional appearances in the bull ring. It was an age when beautiful young women flirted with bull fighters with fans and mantillas instead of tossing them their lingerie, as a girl did last Sunday at a Mexican bull fight. Fans and mantillas then were daintier than underwear.

"Queen Maria Louisa saw the handsome bull fighter, too, and eventually she exiled, through jealousy for him, the Duchess of Alba from her court.

"But in the midst of his love and vagabond adventures, Goya found time to paint and etch, as you will see if you'll drop in at the Art Institute. Goya, to defend his duchess, for example, etched Queen Maria Louisa in a ridiculous and embarrassing moment in a windstorm, with her skirts blowing over her head, revealing that same coarse and comic underwear I spoke of. The court laughed. You'll see the etching in the show at the Art Institute.

"Afterwards, the peasant Goya, having acquired only a veneer of 'culture,' turned cruelly on his duchess and satirized her in his *Caprichos*, of which a goodly number are in the Institute's show. Ruskin once owned a complete set. He threw them into the fire because of their 'vulgarity.'

"The duchess was only incidental in the *Caprichos*. In the 80 plates he commented caustically on all phases of society—court, church, politics, even his own peasantry. Later 'Caprices' he termed 'Disparates,' and these, you will find on examination in this show, prophetic of Surrealism, as Director Rich's handsome catalogue points out.

"The prints are, to me, the sensation of the Goya show. In them you will trace the pattern of his own stormy, lusty, lustful and romantic life, as well as the manners, good and ill, of his time. To match Goya and his bitter humor, you have to go behind a still tight censorship and examine George Grosz's Germany of the Kaiser and the post-war republic that Hitler ended when he assumed the presidency of the dead Hindenburg."

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Etching from "Le Bon Genre," Paris, 1814

## Illustrating French Fashion in Prints

AS LIGHTER artistic refreshment for visitors to the Metropolitan Museum's magnificent exhibition of French paintings, the museum has installed an adjacent show of prints and drawings illustrating French fashions during the same period. Included, also, are several actual costumes taken from the museum's extensive collection.

Ever since Francis Henry Taylor took up his position as director of the Metropolitan, he has indicated a determination to have the museum serve to a greater extent the clothing and textile industry of New York City. With the fall of Paris it became immediately evident that America's opportunity was at hand to grasp leadership in the field of fashions—including the deluxe 5% to which Paris catered.

Eugenie put French fashion on its feet. When she agreed with Worth to dress in French silks, the looms in Lyons doubled from 57,000 to 120,000. After her appeared fashion leaders and fashion dictators—the "male dictator of female whims, the frail tyrant who is 'all taste, no sex'"—J. P. Worth being the prototype of them all. Transformation occurred with bewildering frequency, and keeping in the mode became one of the most ambitious vocations of the smart woman. The many inventions in corset manufacture, in bustle design, advances in figure control and hip control—each left their mark on the changes of fashion.

Each of the changes is chronicled in the Metropolitan's fascinating exhibition of prints and drawings, and tear-sheets from yellowed fashion journals of another century. And, for the benefit

of those who cannot ordinarily visit the museum during daylight hours, the show will be open until 10 every Wednesday evening through March 26. And the cafeteria will be open until 8.

### Gift of Hassam Prints

Mrs. Childe Hassam, in her generous dispersal of her famous husband's prints among American museums, gave the Denver Museum a notable group of 14 etchings and lithographs which, in turn, give an excellent index of Hassam's impressionistic power in depicting light. Fred S. Bartlett, assistant director, writing in the *Denver Post*, re-raises the question Impressionism's origin.

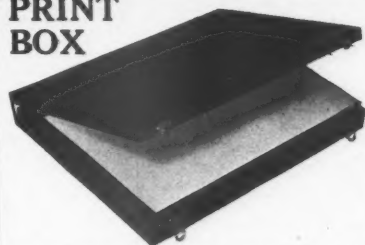
"To most people," wrote Mr. Bartlett, "Hassam was invariably called the leading American exponent of French Impressionism, a statement to which he frequently reacted quite violently. He felt that his own variety of painting was primarily American and no more French than that of the English 18th century watercolorists. In short, to him the French did not invent Impressionism."

### William Downes, Critic

William H. Downes, from 1883 to 1922 art critic for the *Boston Transcript*, died at his home in Brookline on Feb. 19 at the age of 86. A veteran newspaper man, Downes served as a reporter on several Midwest and Eastern papers before joining the *Transcript* staff. Besides his art page articles Downes wrote on art for numerous magazines, wrote 90 biographies of American artists in the *Dictionary of American Biography*, and was the author of full-length biographies on Winslow Homer and John S. Sargent.

At the time of his death Downes was a member of the Boston Art Club, the American Federation of Arts and an honorary member of the Guild of Boston Artists. Surviving are four sons and two daughters.

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March 1, 1941

## Parke-Bernet Sales

MARCH is a significant month for collectors, because in two sales scheduled this month at the Parke-Bernet Galleries in New York canvases of real importance are appearing. In the famous Harding sale, reported in the last issue of the *Digest* and scheduled for the afternoon of March 1, works by Crivelli, Goya, Moro, Gainsborough, Reynolds and Raeburn come up, accompanied by a Pajou marble, four Ispahan rugs and excellent specimens of period furniture.

Collectors of Renaissance majolica are offered a field day on the 7th when the superb collection of the late Baron Gustave de Rothschild, now the property of Baroness Lambert, goes on sale.

Furniture is featured in two other Parke-Bernet sales, the first of which (March 8) brings to the mart English and French pieces, together with silver, porcelains and glass, all from the collection of Bertrand L. Taylor of New York. In the second (March 14 and 15), important 18th century English items from the stock of A. Kimbel and Son, Inc., will be dispersed. Decorations and a small number of French pieces are included, as are also china, glass, pewter, Aubusson tapestries and textiles. Featured in the sale are a finely carved Georgian pine paneled room from the residence of the Duke of Westminster and two other Georgian plain paneled rooms.

The second sale to feature museum-quality canvases takes place on the 20th, when works owned by Mrs. Dwight F. Davis of Washington, D. C., with additions by other collectors, come before Parke-Bernet auctioneers. Among the Frenchmen included are Corot, Monet, Gerôme, Couture, Diaz, Henner, L'Hermitte, Bague, Troyon, Monticelli and Daubigny. From the hand of Goya is a portrait, *Don Juan Manuel Alvarez de Faria*, and from Gainsborough, a portrait of Lord Chesterfield. Reynolds and Hoppner are represented, too, along with such salient Americans as George Caleb Bingham, Winslow Homer, Coppley, Inness, Wyant and Knight. Adding interest to the Davis sale is a group of Italian and Byzantine primitives.

### There Goes the Apple Cart!

Something very suspiciously like a monkey wrench seems to have been tossed unseen into the abstract art movement by one of its foremost practitioners, Fernand Leger. Now visiting America, Leger spoke recently at Black Mountain College (we quote the *New York Times*): He advocated the use of abstract murals in the home because of their comparative restfulness, whereas, he said, "in a public building such as a post office, objective paintings with their greater dynamic activity which destroys a feeling of 'wall' to create a feeling of space, are more suitable."

Now where do we stand? Is or is not abstract, non-objective painting less capable of dynamic activity and spatial elimination than objective, subject matter painting. Does abstract painting suffer plastic disabilities. Is third dimensional space beyond the scope of abstract art. May we have a statement, please, American Abstract Artists?



Reproduced above is Edward K. Williams' *The Valley Road* which took the \$500 Shaffer prize at the recently-closed 17th annual Hoosier Salon in Chicago. The quintessence of rural peace and quiet, the canvas was an extremely popular exhibit and was sold shortly after the show opened. Williams, formerly of Chicago, has for 15 years been a member of Indiana's famous Brown County Group. This year's Hoosier Salon was unusually successful, with numerous prize awards totalling \$3,025 and sales—several still pending—reaching the tidy sum of \$3,500.

## The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

### Furniture, Tapestries, Etc.

Gouthiere: 2 Louis XVI bronze appliques (P-B, Griswold)	\$2,600
Louis XVI: 2 pairs bronze flambeaux (P-B, Griswold)	2,720
Boizot (?): pair Louis XVI bisque urns (P-B, Griswold)	1,900
Falconet: <i>Nymphé Descendant au Bain</i> (statuette) (P-B, Griswold)	1,700
K'ang-hai, camellia-leaf temple furniture (P-B, Griswold)	1,600
Louis XVI: carved salon consoles (P-B, Griswold)	1,600
Brussels tapestry, <i>Maximilian Imperator</i> (P-B, Griswold) Plaza Antiques	1,600
Louis XV: bapir bronze candelabra (P-B, Griswold)	1,400
Ellaume: marqueterie cabinet, doré mounted (P-B, Griswold) French & Co.	1,300
Falconet: Louis XVI annular clock (P-B, Griswold) Metropolitan Museum	1,000
K'ang-hai: black Hawthorne baluster vase (P-B, Curtis et al)	1,700
Louis XV: Aubusson tapestry (P-B, Cravath, et al)	1,000
Flaxman, John: pair George III silver wine coolers (P-B, Hubbard) Arthur R. Lewis, Jr.	\$1,500
T'ang: lacquered & gilded temple statue of Kuan Yin (P-B, Hubbard) Kleijkamp, Inc.	2,950
Kentener, John: 12 George III silver plates (P-B, Hubbard)	840
Odiot, J. B. C.: pair dore & crystal compottiers (P-B, Hubbard)	840
Jacob, Georges (attr'd): pair directoire bergères (P-B, Hubbard)	600
Oudry, J. B.: Gobelin 3-fold screen (P-B, Hubbard) Plaza Antiques	450
English, pair silver candelabra (P-B, Hubbard)	400
English, George III mahogany table (P-B, Armstrong, et al)	360
Homer, Winslow: <i>Enjoying the Breeze</i> (drawing) (K)	850
Tabriz rug (9 x 10) (K)	200
Lavehr Kirman rug (12 x 10) (K)	190

## Auction Calendar

March 1, Saturday afternoon, Parke-Bernet Galleries; from the J. Horace Harding Collection: 12 historically important paintings by Spanish, Italian & English old masters; a sculpture by Pajou; 4 Ispahan rugs; English & French 18th cent. furniture. Now on exhibition.

March 7, Friday afternoon, Parke-Bernet Galleries; property of Baroness Lambert: the famous majolica collection formed by the late Baron Gustave de Rothschild, including 50 lots of Italian Renaissance examples. Also, silver and objects of art from other owners. Now on exhibition.

March 8, Saturday afternoon, Parke-Bernet Galleries; property of Bertrand L. Taylor: English & French furniture; silver, porcelains & glassware; tapestries & an Aubusson carpet. English sporting paintings. Now on exhibition.

March 14 & 15, Friday & Saturday afternoons, Parke-Bernet Galleries; property of A. Kimbel & Son: English 18th cent. furniture & decorations; decorative china, glass, pewter, Aubusson tapestries & textiles; carved pine paneled room from Duke of Westminster residence. On exhibition from March 8.

March 20, Thursday evening, Parke-Bernet Galleries; property of Mrs. Dwight F. Davis & others: Important paintings by Corot, Monet, Gerome, Couture, Diaz, Henner, Troyon, Monticelli, Daubigny and Goya. English portraits by Gainsborough, Reynolds, Hoppner and Dawe. American canvases by Bingham, Homer, Coppley, Inness, Wyant, Knight & others; also Italian & Byzantine primitives. On exhibition from March 15.

March 22, Saturday afternoon, Parke-Bernet Galleries; collection of Walter T. Stern & others: important 17th & 18th cent. English furniture; early American furniture; Queen Anne & Georgian silver, 18th cent. English porcelains. On exhibition from March 15.

### ARE YOU AUCTION MINDED?

For complete information on events in the auction field read *The Art Digest*. Each issue carries a complete calendar of coming auctions, salient auction prices and feature sales are illustrated and described at length—all the information you need. Subscription \$3.00 per year, \$5.00 for two years. *The Art Digest*, 116 East 59th Street, New York City.

## BOOKS: REVIEWS & COMMENTS

### Art of the Redman

INDIAN ART OF THE UNITED STATES. By Frederic H. Douglas and Rene d'Harnoncourt. New York: Museum of Modern Art; 220 pp.; 216 plates; \$3.50.

Reviewed by FRANK CASPERS

ALTHOUGH the frontiersmen who pushed back the native American Indians with a steady relentlessness were quick to adopt their methods of utilizing the country's material resources, they for centuries remained utterly disinterested in the art and cultural developments of those same natives. They accepted the corn, tomatoes, squash, potatoes and tobacco that primitive agriculturalists had carefully nurtured; but the products of gifted tribal artisans and craftsmen had to wait until the present century for a nod of recognition.

And that nod—the biggest to date—comes, strangely enough, from Manhattan's sleek Museum of Modern Art where the largest show of U. S. Indian art ever assembled is now on view. A by-product of the exhibition is a book by Frederic H. Douglas and Rene d'Harnoncourt, the most complete on its subject ever published.

The two authors, noted authorities both, have packed between the book's covers a compact, vital and absorbing record of America's indigenous civilization. Clear, authoritative text is made visual through more than 200 illustrations, 16 of which are in full color. In date the material reaches back to history's dawn and carries through the ages to 1941, spanning from the archaic to the contemporary artist's production. Motivating the latter is a spirit often as modern as that of Klee and one that designers are adapting to the demands of present-day fashion needs.

Art produced by the Indians north of the Rio Grande was more provincial than that of the highly developed cultural centers of Mexico, Central America and the Andean regions of South America. What it lacked in complexity, however, it made up in freshness and power.

The art of the northern Indians is a functional art. Its products are designed to perform a specific function; and the close relationship between the aesthetic and technical perfection, Douglas and d'Harnoncourt point out, "gives the work of most Indian artists a basic unity rarely found in the products of an urban civilization." Another circumstance, the authors explain, worked to advantage: "The Indian artist, whose simple tools have always forced him to study his raw material in order to discover just what treatment will best utilize its inherent characteristics, has developed a sense of the fitness of form and material

that gives distinction to all his work."

This distinction, in both solid subject and its ornamentation, runs through the masks, statuettes, carvings, textiles, pottery, basketry, embroidery, jewelry, weapons, murals and sand paintings that are the cultural bequest of America's first inhabitants. All these, executed in a striking range of materials, add up to a vivid picture of the civilization that produced them. It is a picture which *Indian Art of the United States* most effectively recreates.

### BOOKS IN BRIEF

PAGAN AND CHRISTIAN EGYPT. Brooklyn: Brooklyn Museum Press; 86 pp. of text; almost 200 plates; \$2.

A beautiful and comprehensive volume containing essays by John D. Cooney, Brooklyn's curator of Egyptology, and Elizabeth Riefstahl of the Wilbour Memorial Library. In it are thoroughly catalogued the 271 exhibits (more than half illustrated) comprising the museum's current Egyptian exhibition. (See page 5).

GUATEMALA ART CRAFTS, by Pedro J. Lemos. Worcester, Mass.: Davis Press, Inc.; 40 pp.; profusely illustrated; \$3.75. Lemos, editor of *School Arts Magazine* and director of Stanford University's *Fine Arts Museum*, presents through text, maps, color plates and photographs, the people, the arts, crafts and living habits of Guatemala.

TRANSLATIONS FROM THE CHINESE, by Arthur Waley, with illustrations by Cyrus LeRoy Baldrige. New York: Alfred A. Knopf; 324 pp.; profuse line and full-color illustrations; \$5.

Artist Baldrige, who knows the Orient well, has caught the flavor of China in both his watercolors and in his expertly composed line decorations. The spirit of the Far East meets Western vigor in his technique.

JOHN SINGER SARGENT, by Martin Birnbaum. New York: William E. Rudge's Sons; 80 pp.; 32 plates; \$3.50.

The author, who knew Sargent well, has here written an informal, informative essay on the noted painter, including much heretofore unpublished material. The plates are excellent.

FRENCH PAINTING, DAVID TO TOULOUSE-LAUTREC, preface by Harry B. Wehle. New York: Metropolitan Museum; 48 pp. of text; 64 reproductions; \$1.

Excellent catalogue of the 179 exhibits in the Metropolitan's French show, which was reviewed Feb. 1.

HINTS FOR ARTISTS, by Cecil G. Trew. New York: The Macmillan Co.; 111 pp.; illustrated; \$1.80.

A noted English teacher gives hints and suggestions, through text and drawings, of pen-and-ink, pencil and watercolor techniques.

## JUST ACQUIRED

Following is a selective list of museum and other important acquisitions recently announced. The aim of this department is to give readers an idea of the current buying trends in the contemporary, old master and antique fields.

Contemporary:

Soutine, Chaim: oil, *The Little Pastry Cook*, by Portland Art Museum.

Hartley, Marsden: oil, *After the Storm*, by Portland Art Museum.

Rouault, Georges: oil, *The Two Judges*, by Portland Art Museum.

Kirkland, Vance: watercolor, *Mountain Climbers*, by Kansas City Art Institute (Gift of Friends of Art).

Hurd, Peter: oil, *The Alamo Tree*, by Sweet Briar College.

Sheeler, Charles: oil, *Yankee Clipper*, by Rhode Island School of Design.

Old Master:

Hobbema, Meindert (Dutch): oil, *Landscape with Washerwoman*, by California Palace of Legion of Honor (gift of H. K. S. Williams).

Le Nain, Louis: oil, *Peasants in Front of Their House*, by California Palace of Legion of Honor (Williams Fund).

### Tale of Footless Axman

An AP dispatch from Oswego, Kan., printed in the New York *Herald Tribune* draws dramatic attention to the struggle muralists must sometimes make with their architectural setting.

The muralist concerned (the dispatch, characteristically, leaves him anonymous) was prevented by an ill-placed lamp from painting a foot on his principal figure, a husky ax-wielder. Natives made cracks about the ax having, unfortunately, slipped. But now the lamp has been lowered, and visitors to Oswego's Post Office will soon find a foot on the mural's ax slinger.

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## Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

### Arlington, Texas

**TEXAS SCULPTORS' SHOW**, April 1-30, at Roundhouse Gallery, North Texas Agricultural College, Arlington. Open to Texas sculptors. No fee. All sculptural media. Last date for receiving entries: March 25. For blanks & full data write Delmar Pachl, exhibition chairman, North Texas Agricultural College, Arlington, Texas.

### Buffalo, N. Y.

**WESTERN NEW YORK ANNUAL**, April 6 to May 11, at Albright Art Gallery. Open to artists of Buffalo & Western N. Y. counties (except Rochester). Media: oil, drawing, watercolor, pastel, prints & sculpture. No fee. Jury. \$410 in prizes. Last date for return of cards: March 12. Last date for arrival of entries: March 21. For cards & data write Mrs. Laurie E. Kalds, Albright Art Gallery, Buffalo.

### Chicago, Ill.

**CHICAGO SOCIETY OF ETCHERS 31st ANNUAL**, April 1 to 30. Open to active members only. All metal plate media. No jury. Awards: 5 purchase prizes of \$25 each. Last date for arrival of exhibits, March 22. For further data write James Swann, Sec'y, 2343 Geneva Terrace, Chicago.

### Dallas, Texas

**DALLAS ALLIED ARTS ANNUAL**, April 6 to May 3, Dallas Museum. Open to all artists of Dallas County. All media. No fee. Jury. \$1,000 in prizes. Last date for return of entry cards: March 26. Last date for arrival of exhibits: March 31. For cards write Dallas Museum of Fine Arts.

### Milwaukee, Wisc.

**WISCONSIN ARTISTS' ANNUAL**, April 1-30, at Milwaukee Art Institute. Open to artists resident in Wisconsin for one year during the last five. Media: oil, watercolor, gouache, tempera & fresco; all sculpture media & ceramics. No fee. No jury. \$550 in prizes. For entry cards write the Milwaukee Art Institute, 772 N. Jefferson St., Milwaukee.

### New Orleans, La.

**NEGRO ARTISTS' 5th ANNUAL**, April 27 to May 10, at Dillard University, New Orleans. Open to American Negro artists. Media: oil, watercolor & tempera. No fee. Jury. \$100 in prizes. Last date for return of cards and arrival of exhibits: April 12. For information & cards write Dillard University, New Orleans, La.

### New York, N. Y.

**BRONX GUILD'S 19th ANNUAL**, March 30 to April 20, at the New York Botanical Garden Museum. Fee: 50c or \$1 for each non-member exhibit hung. Media: everything except miniatures. Date for delivery of exhibits: March 29. For entry cards & full data write Charlotte Livingston, 2870 Heath Ave., Kingsbridge, New York City.

**ALLIED ACADEMY'S 10th SPRING SALON**, April 3-24, at Academy of Allied Arts, New York City. Open to all artists. Media: oil & watercolor. No prizes announced. No jury. Last date for arrival of exhibits: March 29. For entry cards & data write Leo Nadon, Director, Academy of Allied Arts, 349 W. 86th St., New York.

**INDEPENDENT'S 25th ANNUAL**, April 17 to May 7, in New York City. Open to all artists. All media. Fee: \$5. No jury. No prizes. Last date for return of entry cards: March 24. Last date for return of entries: April 12. For cards & data write Society of Independent Artists, Inc., 19 Bethune St., New York City.

### Parkersburg, W. Va.

**PARKERSBURG FINE ARTS CENTER'S ANNUAL**, April 27 to May 19, at Fine Arts Center, Parkersburg, W. Va. Open to residents & former residents of Ohio, Pa., Va., and W. Va. Media: Oil & watercolor. Jury. Cash prizes. Fee: \$1 plus \$1 per crate. Last date for arrival of entries: April 7. For blanks write: Parkersburg Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

### Pittsburgh, Pa.

**CARNEGIE INSTITUTE'S AMERICAN PAINTING EXHIBITION**, opens Oct. 23, 1941, at Carnegie Institute, Pittsburgh, Pa. Open to American citizens who have not previously shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. Closing dates and jurors to be announced later. For data write Homer Saint-Gaudens, Director, Carnegie Institute, Department of Fine Arts, Pittsburgh.

### Richmond, Va.

**VIRGINIA ARTISTS' 8th ANNUAL**, April 12 to May 15, at the Virginia Museum, Richmond. Open to artists born in Virginia or resident for more than 5 years. Media: oil, sculpture, graphic arts, ceramics. Jury. Fee: \$2 for non-members of the Museum. Purchase prize. Last date for return of cards: March 15. Last date for arrival of exhibits: March 24. For cards & data write Director Thomas C. Colt, Jr., Virginia Museum, Richmond.

### San Francisco, Calif.

**SAN FRANCISCO WATERCOLOR ANNUAL**, San Francisco Museum, April 22 to May 25. Open to all American artists. Media: watercolor, pastels, tempera on paper. No fee. Jury. \$225 in prizes. Last date for return of cards: March 17. Last date for arrival of exhibits: March 28. For cards & full data write San Francisco Art Association, Civic Center, San Francisco.

### Syracuse, N. Y.

**NEW YORK STATE EXHIBITION**, May 4-31, at Syracuse Museum. Open to all New York artists except those of New York City, Long Island, Westchester & Rockland counties. Media: oil & watercolor. More than \$3,000 in prizes. Jury. Fee: \$2 for 1 entry; \$3 for 2 to 4 entries. Last date for return of cards: April 7. Receiving dates for entries: April 14-19. For cards and data write Mrs. Ruth I. Coye, 428 S. Warren St., Syracuse, N. Y.

### Toledo, Ohio

**TOLEDO ARTISTS' ANNUAL**, May 1-31, at Toledo Museum. Open to all residents & former residents of Toledo (in & within 15 mile radius). All pictorial media & crafts. Fee: \$1.50 for Toledo Federation members; \$2.00 for non-members. Jury. Cash awards. Last date for return of entry cards & exhibits: April 26. For cards write J. Arthur MacLean, Toledo Museum.

## Competitions

**GOVERNMENT MURAL**: Section of Fine Arts competition for \$12,000 mural for the lobby of War Department Building, Washington. Closing date for designs April 1. Jury: Boardman Robinson, Mitchell Siporin, Gifford Beal, Gilbert S. Underwood and William Dewey Foster (last two are architects). Theme suggested: function of the War Dept. Apply: Edward Bruce, Section of Fine Arts, 7th & D. Sts. S. W., Washington, D. C.

**GOVERNMENT SCULPTURES**: Section of Fine Arts competition for two sculpture groups and one relief for Department Building, Washington. Amount: \$24,000 each. Jury: Wm. Zorach, Edgar Miller, Carl Milles, Gilbert Underwood and William Foster. Closing date May 1. Apply: Edward Bruce, Section of Fine Arts, 7th & D. Sts., Washington, D. C.

**ZIEGFELD GIRL OF 1941 CONTEST**. Cash prizes totalling \$1,000 (\$500 first prize) for best drawing or painting symbolizing the "Ziegfeld Girl of 1941." Contest is conducted by the Art Students League in collaboration with Loew's Inc., and is inspired by M-G-M motion picture, *The Ziegfeld Girl*, now in production. Closing date, March 17. For details write Ziegfeld Girl Contest, Room 1503, 1540 Broadway, New York City.

**SYRACUSE UNIVERSITY ART SCHOLARSHIPS**: the University offers a \$400 and a \$200 scholarship for art students who meet the school's entrance requirements. Awards to be made on basis of samples of work submitted. There are also two architecture scholarships, worth \$400 and \$200. Work must be submitted on or before July 5. Application for entrance to competitions are due before June 26. Write for particulars to Dr. F. N. Bryant, Director of Admissions, Administration Building, Syracuse University, Syracuse, N. Y.

**ROSENBERG TRAVELING SCHOLARSHIP**: to assist "exceptional persons who have already demonstrated their ability to accomplish distinguished creative work" this scholarship provides funds for travel abroad or in the U. S. Applicants must have spent at least two semesters at the California School of Fine Arts and be between 25 and 35. Older persons will in exceptional cases be considered. Closing date for applications: March 15. Write for particulars to San Francisco Art Association, 800 Chestnut St., San Francisco, Cal.

**GRADUATE FELLOWSHIPS**: five graduate fellowships, leading to M.A. degree, at Louisiana State University, Baton Rouge. Fellowships pay \$450 for the school year. Applicants must have A.B. degree, and show creative ability and achievement in the visual arts. Applications must be sent in by March 15 to Duncan Ferguson, Department of Fine Arts, Louisiana State University, Baton Rouge, La.

**STUDENT PORTRAIT**: Arnold Constable & Grand Central Galleries are holding an exhibition of portraits of women painted from life by students (March 4-15). From exhibits judges will select competition winner who will receive a \$500 commission to paint Mrs. Franklin D. Roosevelt, together with all expenses paid to Washington. For further data write to Erwin S. Barrie, Grand Central Galleries, Grand Central Terminal, New York City.

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## The Field of American Art Education

### Leger at Mills

THE SUMMER SCHOOL clarions are already sounding, and from Mills College, 30 miles from San Francisco, comes a reminder that there "the summer climate is mild, with no rain." Mills, the notice continues, "is a residential college which fuses the academic, social and recreational aspects of community living. Eminent educators follow the workshop approach, while individualized instruction in the arts is offered by a distinguished staff."

Pièce de résistance offered by the art department is teaching by Fernand Léger, noted French modernist now in this country. Other specialties of the Mills summer course are a series of lectures on "French Painting in the 19th and 20th Centuries," to be given by Dr. Alfred Neumeyer, chairman of the College's art department, and crafts instruction by Carlton Ball, also of the institution's regular staff.

### "Art in Action" in Hawaii

The Honolulu Art Teachers Association has adopted an "art in action" theme for this year's activities. All meetings, which are held in the Honolulu Academy or in school art departments, are enlivened by demonstrations, each of which is preceded by a discussion of the technical problems associated with the various media. Evelyn R. Erickson, president of the association, reports that membership during the past year has doubled, reaching a total of 75.

### Making 'Em Stick

Muralists having trouble keeping their canvases on walls (physical difficulties; not Board of Selectmen complaints) will find the free booklet, *Canvases Adhesives* by Raphael Doktor, of considerable help. This is published by the New York City WPA Art Project and may be secured by writing to the Department of Information, New York City WPA Art Project, 100 King St., New York City.

### Design Prizes

THIRTEEN PRIZES and 19 honorable mentions were awarded by the Museum of Modern Art to winners in the various categories of its recent Industrial Design Competition. Opening last September, the competition drew 643 entries, of which 58 came from 14 South American republics.

Prize-winners in the furniture, lighting and fabric divisions were Eero Saarinen and Charles O. Eames of Bloomfield Hills, Mich.; Oskar Stonorov and Willo von Moltke of Philadelphia; Martin Craig and Ann Hatfield, New York; Harry Weese and Benjamin Baldwin, Kenilworth, Ill.; Peter Pfisterer, Los Angeles; Marli Ehrman, Chicago; and Antonin Raymond, New Hope, Pa.

Winners from Latin-America included Julio Villalobos of Buenos Aires; Bernardo Rudofsky of Sao Paulo; Xavier Guerrero and Michael van Beuren, Klaus Grave and Morley Webb of Mexico City, and Roman Fresnedo Siri.

### Two Eichenberg Classes

The New School for Social Research in New York City is offering two interesting courses by Fritz Eichenberg, well-known illustrator and printmaker. The first, called "The Book Illustration Clinic" is given each Thursday evening, and will cover every phase of its subject. Eichenberg's second class, a workshop in block printing, features practice in wood carving and engraving.

### Saugatuck Reunion

Honoring Frederick F. Fursman, director of the Saugatuck Summer School, a group of his students and instructors marked their 30th reunion with a party at the Cordon Club, Chicago, on Feb. 15.

### R. S. Davis, Cranbrook Curator

Richard S. Davis, who trained at Fogg, has been appointed curator of the new Cranbrook Museum of Art of the Cranbrook Academy, near Detroit.

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## Midwest Awards

DON ANDERSON's *Church in Spring* took the first prize in oil painting at this year's Midwestern Artists Annual, held at the Kansas City Art Institute. The jury, composed of Lawrence Adams, Raymond Eastwood and Fletcher Martin, selected 148 paintings from Missouri and eight surrounding states.

Other prize winners in the 1941 exhibition were: second prize in oil, James B. Gantt for *Girl by a Window*; honorable mention, Ken Haynes for *Main Street Morning*. Sculpture first prize, Edward Lawhon for *Figure with Garland*; second prize, Yolande Jacobson for *Sylvia*. Watercolor and pastel first prize, Dorothy Wesaby for *Road to Mt. Vernon*; honorable mention, Peggy Smith for *The Lonely Road*. Graphic arts first prize, Persis W. Robertson for *Now the Day Is Over*; first honorable mention, Erma Lukenbill for *Disposal*; second honorable mention, Doel Reed for *Romanza*.

The purchase prize, given by the Friends of Art, was awarded to Vance J. Kirkland's watercolor, *Mountain Climbers*, which now goes into the permanent collection of the Institute.

## Art of the Third Republic

[Continued from page 16]

Vlaminck, Braque, Rouault, Dufy and Friez—who around 1905 incorporated into their own art the discoveries of Van Gogh and Gauguin and who were among the first to become aware of Cézanne's power. Having progressed according to their individual bents, they are still painting today and all fill niches in the Worcester survey.

Another movement indicative of the period's impatience with aesthetic molds is that of cubism which, in its earliest phase, tended merely to simplify nature into terms of geometric blocks and cylinders, but which, in such later works as Picasso's *The Table* (1919-20), dropped appearances of real objects and became abstractions. The show closes on still another note of the times—surrealism.

Fitting tribute to a vitally significant era, the Worcester show is a meaningful assemblage of canvases that open a wide window on seven of the richest decades in France's cultural history—an era both initiated and terminated by disastrous wars.

## Newberry Looks East

Lane K. Newberry, painter of historic spots in Lincoln's country and along the Mormon Trail, has lately enlarged the scope of his interests. According to C. J. Bulliet of the *Chicago Daily News*, Newberry's 10th annual Chicago show, held at the Findlay Galleries, contained "scenes in the Calvin Coolidge country around Plymouth, Vt.; the American Revolution town of Bennington, scenes on the New England coast."

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## 57th Street in Review

[Continued from page 19]

fundamentally sound and sincere and yet be dull. Such, it is pleasant to report, is not the price that Mr. Gross has had to pay for his artistic virtue. This is robust and pulsatile watercolor painting. Sometimes, perhaps, the technique obtrudes just a trifle more than it should; certainly not, however, in admirable papers such as *Somewhere Along the Gaspé* . . . the monumental *Where General Grant Loafed* . . . or the broadly handled *Coast Guard House*. Earl Gross is indeed a newcomer to be welcomed."

Pilar Calvo

The O'Toole Galleries upheld the Latin-American torch the past few weeks with a first American one-man show by Pilar Calvo, a young woman from Mexico. "Rather on the academic side," wrote Howard Devree in the *New York Times*, but, he added, "earnest and unpretentious." There is an aura of yesterday to the paintings especially in their quiet, old-fashioned treatment and their craft competence. In one, a monastic interior, Senorita Calvo struck a particularly effective mood through her fine painting of light and shade.

Iver Rose

There is dash and daring, on the other hand, at the Iver Rose show at Schneider Gabriel. Explosions of luminous color, glowing surfaces, and other bravura effects, it must be admitted, do come off with surprising frequency in this group of genre paintings. Rose has a fine sense for the narrative, the dramatic and an easy technical flair. But the oils seem to need something more, and that something may possibly be a structural framework—some plastic caissons.

Regarding Titles

"A lack of restraint and correlation" bothered the *Times* critic, Howard Devree, at the show by Ralph Rosenborg at the Willard Gallery. The paintings comprise, according to the gallery announcement, "a colorful and dramatic abstraction of creative energy, prime genetic force, uninhibited by intellectual assumptions on the part of the artist." Devree felt that the artist could have better titled his unusual abstractions: "Definite titles on such examples seem to me a disservice to the effort and the beholder alike, since individual reactions will be individual reactions and the language in which Mr. Rosenborg is trying to express himself has not that sufficient universality required for such communications."

George Renouard

Quiet, academic landscapes by George Renouard are on display at the Fifteen Gallery in a small and wholly unpretentious exhibition. Renouard is sometimes too studied in his technique, taking too many pains that each brush stroke remains visible as such—a failing of academic painters and of Vincent Van Gogh. Perhaps this surface embellishment makes a work more obviously an "original hand-painted oil painting," but it does little else except get in the way. Several of Renouard's landscapes have been realized with fine sensitivity and an unusual ability to avoid any jolts, holes, or bumps in tone.

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### The Artist's Rights

A recent court decision, if allowed to stand without protest and become the law of the land, will very seriously affect all artists. This decision was rendered in the case of one of the League's members, Hovsep Pushman, who sought to restrain the reproduction of one of his paintings by a party who had secured permission to do so from an institution to which Mr. Pushman sold his picture nearly a decade ago.

The court held that Mr. Pushman's failure specifically to make a reservation of this or any other rights, lost them all to the purchaser. In graphic Kansas language, the tail went with the hide.

The League, realizing the serious import of this construction, if allowed to become accepted practice, decided to enter the case as a friend of the court—amicus curiae, and is urging other art groups to join in this appeal which Mr. Pushman is making.

Quite definitely there are several rights in the work the artist produces, the same as with the work of the author and the composer, whose interests have been generally recognized. The artist certainly has those moral rights, even if they are not yet established in the courts or defined in our very lame copyright laws.

### The League & Credit to Craftsmen

Under date of January 31st, 1941, the following letter signed by the National Secretary of the League, was sent to

Gilbert Grovenor, president of the National Geographic Society:

"Dear Mr. Grovenor: In this month's campaign for new members, a brochure was included that featured your report to your members, dated November, 1940, and a double page color reproduction of Howard Chandler Christy's monumental painting, *The Signing of the Constitution*, recently unveiled in the Capitol.

"In the caption credit is given properly to the artist, Mr. Christy.

"In the interest of the development of the visual arts in our country, we ask that like credit be given hereafter to the designer and carver of the superb frame of this painting. He is Mr. Azelio Pancani, 651 Lexington Avenue, New York, an American citizen, and in our opinion, a really great wood-carver.

"Such credit is not only just, but was given, in essence, in a great period of art, the Renaissance. For example, M. Caroto, friend and teacher of Michaelangelo, is carefully credited by J. Burkhart in his *Cicerone* with the design and creation of certain picture frames still regarded as great works of Renaissance art. See also in Thieme-Becker the article on Caroto.

"A letter from you to Mr. Pancani would be a gracious act. Favorable action on our suggestion that due credit be given hereafter, as opportunity offers, to Mr. Pancani for his superb frame, would be appreciated by artists and craftsmen throughout the U. S.

"May we also state that this request

Massachusetts: Neighborhood Campaign Among School Children





Massachusetts: The Governor's Art Week Announcement

was in no way suggested to us by Mr. Pancani, or by Mr. Christy. It represents the initiation of this nation-wide art organization. We hope that you may find our ideal rational and something you may make standard practice in the publications of the National Geographic Society."

In reply, the Chief of the Illustrations Division of the National Geographic writes:

"Your letter of January 28th has been referred to me and I am writing to thank you for the suggestion it contains which is a good one. I wish that we had known about the frame-maker when we published the picture. . . . I shall keep the information for our records and reference in the event that the picture is to be republished."

#### More About Art Week Reports

The Massachusetts report, designed by Grace Hackett, State Director, is an imposing book weighing 61 pounds. Each of the 236 pages is hand-lettered by Miss Hackett. The cover, designed by Warren Shepherd and made in the Roslindale High School took two months to complete. The first and last pages are covered with red and white block-cuts designed by Walter Kiesling and printed by Gladys Sevoyan. It contains Governor Saltonstall's proclamation, reports from museums, colleges, art centers, clubs, stores, schools, etc., and photographs of the Isabella Stewart

Gardner Museum and of the court where art films were shown during Art Week.

Roxbury, following F. Ballard Williams' suggestion, photographed local beauty spots and issued them in attractive folders entitled "Do You Know" (see cut on page 32). These folders were placed in the Boston Library.

Regional art groups have been formed in Abingdon, Braintree, Hanson, Hingham, Kingston, Rockland, Weymouth and Whitman. In Westminster, Juanita Grover had school children paint Mother Goose murals on the white walls of the basement dining room during Art Week. Colored pictures of these are included in the report. Montague contributes eight pages to the state report. Other sections doing fine work are Westfield, West Newberry, Plymouth, Swansea and Walpole; City and Montague Center schools, Pittsfield, Methuen, Lowell, Ipswich, Gloucester, Fitchburg, Everett, Parlin and Cambridge Schools.

Massachusetts' great achievement was the acquirement of Whistler's birthplace in Lowell for the League's state headquarters. Reports were included from the Frederick W. Lincoln Schools, Elihu Greenwood School, the Samuel Adams District, Blackinton District, East Boston, Francis Parkman School, Roger Wolcott District, Gilbert Stuart District, Emerson, Charles Sumner, Dorchester, Oliver Wendell Holmes, S. Lewenberg, Frank V. Thompson, Woodrow Wilson and Grover Cleveland.

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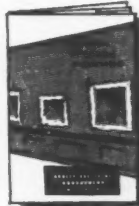
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# CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.  
Institute of History & Art To Mar. 31: Albany Print Club Members.

ANDOVER, MASS.  
Addison Gallery Mar. 5-28: Sculptors Guild.

ASBURY PARK, N. J.  
Society of Fine Arts Mar. 4-Apr. 1: Florence and Ulric Ellerhusen.

AUBURN, N. Y.  
Cayuga Museum Mar.: Paintings by L. Calapai.

BALTIMORE, MD.  
Museum of Art Mar. 7-Apr. 7: 9th Annual of Maryland Artists.

Walters Art Gallery Mar.: Old Sevens. Porcelain of Kings.

BINGHAMTON, N. Y.  
Museum of Fine Arts Mar.: Paintings, Ernest Townsend.

BLOOMINGTON, ILL.  
Illinois Wesleyan Univ. To Mar. 26: Paintings, Kady Faulkner, Leonard Theisner, Dwight Kirsch.

BOSTON, MASS.  
Boston City Club To Mar. 10: Paintings, J. Elliot Enneking.

Doll & Richards To Mar. 8: Work by Vladimir Pavlosky; Mar. 10-29: Portraits, John Young-Hunter.

Horne Galleries To Mar. 22: Molly Luce. Retrospective.

Museum of Fine Arts Mar.: Portraits Through Forty-Five Centuries.

Vose Galleries To Mar. 15: Boston Society of Watercolorists.

BUFFALO, N. Y.  
Albright Art Gallery To Mar. 26: Alfeo Paagi, Sculpture and Drawings; "Color in Art."

CHICAGO, ILL.  
Anderson Galleries To Mar. 15: Paintings, Peter Winthrop Sheffers.

Art Institute To Mar. 9: Mrs. James Ward Thorne's Miniature Rooms.

Chicago Galleries Assn. Mar.: Work by G. Clifone, Karl E. Brandner, Rudolph F. Jagdele.

Kuh Gallery Mar.: Braque, Picasso, Juan Gris and de la Fresnaye.

Mandell Brothers To March 12: Work by Charles O. Longabaugh, Derk Smith, I. W. Meredith, Walter William.

CINCINNATI, O.  
Art Museum To Mar. 30: American Lithographers 1930-1940: Mary Cassatt and her Contemporaries.

CLEVELAND, O.  
Museum of Art Mar.: Arts and Crafts of Mexico; California Watercolor Society.

DALLAS, TEX.  
Museum of Fine Arts To Mar. 15: Bandell Dewey.

DAYTON, O.  
Art Institute Mar.: Neufeld Watercolors and Oils.

DENVER, COLO.  
Art Museum To Mar. 15: Janet Turner; Mar.: Fletcher Martin, William Littlefield.

DETROIT, MICH.  
Institute of Art To Mar. 30: Contemporary Americans.

ELMIRA, N. Y.  
Arnot Art Gallery Mar.: Paintings by the Rationalists.

GROSSE POINTE, MICH.  
Alger House Museum Mar. 7-30: Printmaking (1300-1500).

HINGHAM, MASS.  
Print Corner To Mar. 10: Etchings, A. Hugh Fisher.

HOUSTON, TEX.  
Meinhard-Taylor Galleries To Mar. 15: Paintings, Louis Kronberg.

Museum of Fine Arts To Mar. 9: Second Annual, Texas-Oklahoma.

IOWA CITY, IA.  
State University To Mar. 23: Contemporary Handwoven Textiles.

JACKSON, MISS.  
Municipal Club House Gallery Mar.: Paintings, Kelly Fitzpatrick.

KANSAS CITY, MO.  
Nelson Gallery Mar.: George Gronz and Candido Portinari.

LAWRENCE, KANS.  
Thayer Museum Mar.: Watercolors, Karl Mattern.

LOS ANGELES, CAL.  
Foundation of Western Art To Mar. 15: 8th Annual, California Watercolorists.

Museum of Art Mar.: Work of Charles Lavelle.

Stendahl Art Galleries Mar.: Albers, Nicola Perchin, Tom Lewis, Edna Reinold, William Wendi; Sculpture, Carroll Barnes.

Vigoreno Galleries To Mar. 18: Dutch Old Masters.

LOUISVILLE, KY.  
River Road Gallery To Mar. 8: Contemporary American Artists.

Speed Memorial Museum To Mar. 20: "Oils by Living Americans."

MAITLAND, FLA.  
Research Studio Gallery To Mar. 21: Abstract Art.

MANCHESTER, N. H.  
Currier Gallery Mar.: Maya Paintings, Joseph Lindon Smith; Prints, Childe Hassam.

MEMPHIS, TENN.  
Brooks Memorial Gallery To Mar. 24: American Watercolors.

MILWAUKEE, WIS.  
Art Institute Mar.: Ecclesiastic Art; Madison Group of Wisc. Artists.

MINNEAPOLIS, MINN.  
Institute of Arts To Mar. 20: International Water Colors.

Walker Art Center Mar.: WPA Artists.

MONTCLAIR, N. J.  
Museum of Art Mar. 2-30: "From Hoops to Hobbies."

MUSKEGON, MICH.  
Hackley Art Gallery Mar.: Paintings from 79 Countries (IBM).

NEWARK, N. J.  
Newark Museum Mar.: American Primitive Paintings; Work by A. Walkowitz.

New Jersey Gallery (Kresue Dept. Store) To Mar. 8: Watercolors, Annie Lenney, James Carlin, Maurice P. King.

Rabin-Krueger Gallery Mar. 3-31: Paintings, Moses Royer.

NEW HAVEN, CONN.  
Public Library To Mar. 11: Sculpture, Dorothy B. Withington; Watercolors, Corinne B. Borchard.

NEW ORLEANS, LA.  
Delgado Museum To Mar. 31: Paintings, Stephen E. Mathers, Vivin, Monet and Redon; Etchings, M. H. Hobbs.

NORTHAMPTON, MASS.  
Smith College Museum Mar. 4-18: Dutch Art.

NORWICH, CONN.  
Slater Memorial Museum Mar. 7-31: Caricatures, Thomas N.-I.

PALM BEACH, FLA.  
Society of Four Art Mar.: Florida Watercolor Society.

PHILADELPHIA, PA.  
Art Alliance To Mar. 9: Oils, Max

im Gottlieb; To Mar. 23: Sculpture by Heinz Warneke.

Academy of Fine Arts Mar. 13-30: Watercolors and Black and Whites.

Print Club To Mar. 22: 15th Annual of Wood Engravings, Woodcuts and Block Prints.

PITTSBURGH, PA.  
Carnegie Institute To Mar. 12: 31st Annual of the Associated Artists of Pittsburgh.

Univ. of Pittsburgh To Mar. 15: Pictures of People Looking at Pictures.

PITTSFIELD, MASS.  
Berkshire Museum Mar.: Sculpture from Clay Club.

PORTLAND, ME.  
Sweat Memorial Museum To Mar. 30: 58th Annual. Oils, Watercolors, Pastels.

PORTLAND, ORE.  
Art Museum Mar.: Paul Klee.

Portland Art Museum Mar.: Paul Klee Retrospective.

RICHMOND, VA.  
Museum of Fine Arts Mar. 5-24: 5th Virginia Photographic Salon.

Valentine Museum To Mar. 10: Abstractions, Charles Smith.

ROCHESTER, N. Y.  
Memorial Art Gallery Mar. 7-30: Sculpture and Watercolors, William Zorach.

SACRAMENTO, CAL.  
Crocker Art Gallery To Mar. 15: Work by Frank Van Sloan; Mar.: Watercolors, Maurice Logan.

State Library Mar.: Drawings, Edward H. Sweden.

ST. LOUIS, MO.  
City Art Museum To Mar. 30: Portinari.

ST. PAUL, MINN.  
St. Paul Gallery Mar.: Paintings, Milton Avery, David Burliuk, John Constant, and Rufino Tamayo.

SAN DIEGO, CAL.  
Fine Arts Gallery Mar.: Paintings, Josephine Joy, Lester Hornby.

SAN FRANCISCO, CAL.  
Palace of the Legion of Honor Mar.: Mrs. James Ward Thorne's Miniature Rooms.

22: Harriet Blackstone Memorial.

French Art Galleries (51E57) To Mar. 15: Landscapes in French Art.

Grand Central Art Galleries (15 Vanderbilt) Mar. 4-22: Paintings, Wm. R. Leigh; Contemporary Prints.

Grand Central Art Galleries (2W55) To Mar. 8: Portrait Bust of Unknown Soldier, Margaret French Cresson.

Harriman Gallery (63E57) Mar. 4-15: Watercolors, Fernand Leger.

Holland House (10 Rockefeller Pl.) Mar.: Dutch-Colonial Heirloom.

Kleemann Galleries (38E57) Mar. 3-29: Pastels, Will Henry Stevens; Etchings, Francisco Goya.

Knoedler & Co. (14E57) To Mar. 8: "England," Paintings and Prints.

Kraushaar Galleries (730 Fifth) To Mar. 8: Gouaches, Allen Saalburg.

John Levy Galleries (11E57) To Mar. 15: English and American Paintings.

Julien Levy Gallery (15E57) To Mar. 11: Paintings, Eugene Bernheim.

Lilienfeld Galleries (21E57) Mar. 4-26: Paintings, Richard Guggenheimer.

Little Gallery (The Barbizon, 140 E63) To Mar. 18: J. Paddock.

Macbeth Galleries (11E57) To Mar. 17: Paintings, Herman Maril.

Pierre Matisse Gallery (51E57) Mar. 4-31: Paintings, Joan Miro.

Mayer Gallery (41E57) To Mar. 15: Contemporary Paintings and Prints.

M. A. McDonald (665 Fifth) Mar.: Prints, Old and Modern Masters.

Metropolitan Museum (5th at 82, Weekdays, 10-5, Sundays, 2-5) To Mar. 26: French Paintings, David to Toulouse-Lautrec.

Midtown Galleries (605 Madison) Mar. 3-22: Work by Doris Rosenthal.

Milch Galleries (108W57) To Mar. 15: Paintings, Stephen Etner, Sidney Lawman, Francis Speight.

Montross Gallery (785 Fifth) Mar. 3-15: Paintings, Tomoe Yabe.

Morton Galleries (130W57) To Mar. 8: Watercolors, Lily R. Rich, Joseph Barber.

Museum of City of N. Y. (Fifth at 103, Daily 2-5, except Tuesdays, Sundays, 1-5) Mar.: "Architectural Wonders of Their Day."

Museum of Modern Art (11W53, Weekdays, 10-6, Sundays, 12-6)

Courvoisier Gallery Mar.: Work by Peter Hurd.

Museum of Art To Mar. 24: Georges Rouault Retrospective.

SARASOTA, FLA.  
Art Assn. To Mar. 18: Members Annual.

SEATTLE, WASH.  
Art Museum To Apr. 6: 13th Annual, Northwest Printmakers.

SPRINGFIELD, MASS.  
G. W. V. Smith Gallery Mar. 4-25: "Advertising Art."

Museum of Fine Arts Mar.: Members' Annual Springfield Art Assn.

SPRINGFIELD, MO.  
Art Museum Mar.: 11th All-Ozark Annual.

SYRACUSE, N. Y.  
Museum of Fine Arts To Mar. 23: English Wood Engravers; Mar. 5-30: Annual, Artists of Syracuse.

TOLEDO, O.  
Museum of Art To Mar. 30: Work by Miles M. Silverman.

TULSA, OKLA.  
Philbrook Art Museum Mar.: Prairie Printmakers.

WASHINGTON, D. C.  
Phillips Memorial Gallery To Mar. 23: Functions of Color in Painting.

Smithsonian Institution Mar.: Etchings, Margaret Ann Gaug.

WELLESLEY, MASS.  
Farnsworth Art Museum To Mar. 17: 20th Century Prints.

WICHITA, KANS.  
Wichita Museum Mar.: Watercolors, Clayton H. Staples; Oils, Doel Reed, William Dickerson.

WILMINGTON, DEL.  
Delaware Art Center To Mar. 26: Ancient Arms and Armor.

WILMINGTON, N. C.  
Museum of Art Mar.: C. Howell.

WORCESTER, MASS.  
Art Museum To Mar. 16: Paintings of Third French Republic.

YOUNGSTOWN, O.  
Butler Art Institute To Mar. 16: Paintings, Jean Webb.

Mar.: North American Indian Art.

New Art Circle (543 Madison) Mar.: Paintings, Boris Aronson.

Newhouse Galleries (15E57) Mar. 10-29: Paintings, Julian Ritter.

New School (66W12) Mar. 3-16: W. P. A. Paintings and Sculpture.

N. Y. Historical Society (170 Central P. W., Weekdays, except Mondays 10-5, Sundays, 1-5) Mar.: Work of David E. Cronin.

Nierendorf Gallery (18E57) Mar. 3-29: Kandinsky.

Number 10 Gallery (10E56) To Mar. 15: Group Show.

Old Print Shop (150 Lex.) Mar.: Honest Americans.

James St. L. O'Toole (24E64) Mar. 10-29: Sculpture, Mary Orne Bowditch; Paintings, Henry Brooks.

Passedoit Gallery (121E57) Mar. 3-15: Wood Sculpture, John Rood.

Peris Gallery (32E58) Mar. 3-Apr. 5: Work by Mario Carreno.

Pinacotheca (777 Lex.) Mar.: Ann Ryan.

Rehn Galleries (683 Fifth) Mar.: Eugene Speicher.

Riverside Museum (310 Riverside, Daily except Mondays 1-5) Mar. 9-23: Federation of Modern Painters and Sculptors.

Schaeffer Gallery (61E57) Mar.: Old Masters.

Schneider-Gabriel Galleries (71E57) To Mar. 8: Paintings, Iver Rose.

Schultheis Galleries (15 Maiden Lane) Mar.: Fine Paintings.

E. & A. Silberman (32E57) Mar.: Old Masters.

Society of Illustrators (128E63) To Mar. 7: Frederick Chapman.

Sternier Galleries (9E57) Mar. 3-15: World's Fair Watercolors, Margaret Huntington.

Studio Guild (730 Fifth) Mar.: Members Spring Annual.

Uptown Gallery (249 West End) To March 13: Watercolors, Shomer Zusner.

Vendome Art Galleries (23W56) To Mar. 15: J. Anthony Buzzelli, Paintings on Steel.

Wakefield Bookshop (64E55) To Mar. 12: Charles Childs.

Walker Galleries (108E57) Mar. 3-22: Watercolors, Theo. Czebolar.

Weyhe Gallery (794 Lex.) To Mar. 15: Watercolors, Howard Cook.

Willard Gallery (32E57) To Mar. 8: Work by Ralph Rosenborg.

Zborowski (460 Park) Mar.: Modern French Paintings.

## EXHIBITIONS IN NEW YORK CITY

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